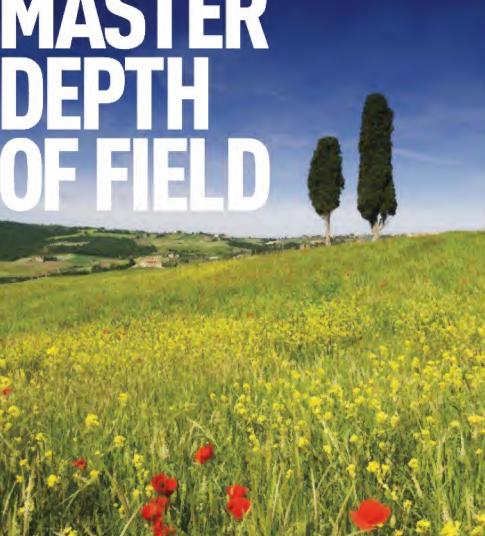


amateurphotographer.co.uk

Learn to control, assess and maximise depth of field Lee Frost explains how it's done. Essential tips & advice

# **ASTER**





### ANDROID GALAXY NX

AP shoots with the first Android interchangeable-lens camera



Panasonic's Lumix DMC-LF1: The 28-200mm-lens compact



Top-quality fine-art, superwhite inkjet papers reviewed

PAGE 42





# **IAM** A THRILL-SEEKER



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# Contents

**Amateur Photographer** For everyone who loves photography

AS THE technology in digital cameras has progressed, we've seen manufacturers battling it out in terms of megapixel count, zoom reach and sensor sizes, among other features. Consumers looking to buy a new camera have to choose which features are most important to their photography, with a helping hand from AP, of course.

Samsung has now introduced another: Android OS. With the option to share images direct to Facebook or to utilise apps such as Instagram from their CSC, photographers will be able to customise their cameras as they do their mobile phones.

But do we really need, or want, Android on our cameras? Mobile-phone photography accounts for

most of the images uploaded to websites such as Flickr, but will the people who shoot and share like this be interested in a CSC?

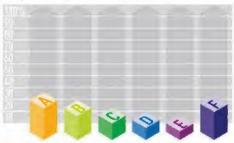
For the rest of us, Android OS on our cameras can only be a good thing. A more flexible, feature-rich operating system should open up new creative opportunities. When Nikon introduced the concept in its S80Oc, we wondered when we would see DSLRs and CSCs adopting the same technology. Welcome to the next generation of digital cameras.



**Debbi Allen** Editor

## THE AP READERS' POLL

IN AP 22 JUNE WE ASKED... Would you ever choose to take a high-end, fixed-lens compact with you instead of a DSLR?



1//01/1	AMO	MALER	ED
41111	ONS	UVER	ar III
100	DITTO	4 6 6 7	the Market

A No, never	27%
B Always	20%
C Yes, but only on a day out with the family	12%
D Yes, but only when going on holiday abroad	10%
E Yes, but only if it had a full-frame sensor	8%
F Yes, but it depends on the brand	23%

### THIS WEEK WE ASK...

Do you want Android on your camera?

VOTE ONLINE www.amateurphotographer.co.uk

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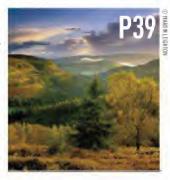
Another selection of superb reader images

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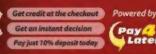
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# **APNews**

News | Analysis | Comment | PhotoDiary 13/7/13



Competing with supermarkets will be very difficult

Photo chain eyes high-street growth, page 7

"

APS-C X-Trans CMOS sensor • X-M1 out this month

# FUJI X-M1 AIMS TO HOOK WIDER CSC MARKET

IN A BID to further widen the market for its compact system cameras, Fujifilm has unveiled the X-M1, offloading the X-E1's electronic viewfinder but adding a tilting 3in display.

The move comes nine months after Fuji announced the X-E1, the firm's second CSC – featuring a smaller body than the flagship X-Pro1 and a built-in flash to attract a broader audience.

At the time, Katsuya Makioka, operations manager at Fujifilm Japan, said Fuji wanted the X–E1 to 'expand the market' as the X–Pro1 was aimed at 'very high-end photo enthusiasts and professional users'.

The new 16-million-pixel X-M1 features the same APS-C X-Trans CMOS imaging sensor as the X-E1, but lacks its OLED EVF.

The X-M1 is aimed at 'not only photo enthusiasts but also to a broader scope of users', according to Fuji.

It boasts a 3in, 920,000-dot-resolution, tilting LCD screen, compared to a fixed 2.8in (460,000-dot) display on the X-E1.



Weighing 330g, the X-M1 is 20g lighter than the X-E1, and slightly smaller overall, measuring 116.9x66.5x39mm.

The X-M1 also adds wireless image transfer to smartphones and tablets, plus art filters.

The camera is due out in July, initially as a £679.99 kit that includes a new XC16-50mm [24-76mm equivalent] f/3.5-5.6 OIS zoom lens.

Fuji UK expects the X-M1 to be available body-only in the

autumn, priced £599.99. The 16-50mm lens costs £359.99.

The firm has also confirmed August availability for its longawaited 27mm f/2.8 pancake lens, first announced last year.

Designed to be used with the X-Pro1, X-M1 or X-E1, the 78g optic produces the 35mm viewing-angle equivalent of a 41mm lens

The seven-blade newcomer incorporates a focusing ring and is built using seven elements

in five groups, including an aspherical element.

In macro mode, the closest focusing distance is 34cm, according to Fuji.

Out in a choice of silver or black colours, it will cost £379.99.

The 27mm lens does not feature an aperture ring. Fuji says this is to keep it compact and lightweight.

However, X–Pro1 and X–E1 users will be able to update their camera firmware to enable aperture adjustment via the camera command dial, through a firmware update available now.

Photographers will also need to run this update when using the new XC16-50mm zoom lens.

A further update for the X-Pro1 and X-E1, available from 23 July, will add a focus-peak highlight function (as featured on the X100S and X20 compacts) to aid accuracy when focusing manually

This update is also designed to speed up the AF for both cameras when using XF lenses.

# **SNAP SHOTS**

- level DSLR was announced by Canon as we went to press. The 20.2-million-pixel EOS 70D, due out in August, borrows a 19-point AF system, all cross-type points, from the EOS 7D, and features 7fps at full-resolution, tiltable touchscreen, a revamped viewfinder and Wi-Fi connectivity. See next week's issue for full details.
- Reflecta has launched a new LED Macro Ring Light. It features 49 LEDs that aim to provide 3.4 watts and colour temperatures of 6,500K-5,900K for 'shadow-free and consistent illumination'. A 60° tilting feature is designed to allow users to get 'up close and personal' to a subject without compromising light control. The LED Macro Ring Light costs £84.78. For stockist details, visit www.kenro.co.uk.

# **NEW PHOTO SHOW TO REPLACE FOCUS**

**A NEW** photography show is set to replace Focus on Imaging at the Birmingham NEC next March.

Called 'The Photography Show', the event will take place from 1–4 March 2014.

It will be aimed at amateurs, professionals and retailers.

Among the first to welcome the news was

RPS director general Michael Pritchard, who said 'the industry needs an annual showcase to promote itself'.

The event is being organised by Future Publishing, which has sent letters to would-be exhibitors on what it bills as a 'mainstream photography event'.

It will be backed by the Royal

Photographic Society (RPS) and the Photo Marketing Association trade body, according to the letter.

Focus, the largest annual photography trade show in Europe, was axed last month. It pulled in more than half a million visitors

over its 24-year history.

Focus's visitor numbers fell 8% this year.



Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @incmedia.com.

# **APNews**

A week of photographic opportunity

# Wednesday 10 July EXHIBITION Georgia by

Vanessa Winship, until 28 July at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery. com. **EXHIBITION** Freshfaced + WildEyed 2013 (images by photo graduates), until 21 July at the Photographers Gallery, London W1F 7LW. Tel: 0845 262 1618.



### Thursday 11 July

**EXHIBITION** Portraits of Rhiwbina by Sarah Barnes, until 12 July at The Art Workshop, Cardiff CF14 6DY. Tel: 07561 507 638. Visit www. theartworkshop.co.uk. EXHIBITION 5 Under 30 (winners of a young photographers competition), until 31 July at Daniel Blau, London N1 6PB. Tel: 0207 831 7998. Visit www.danielblau.com/london.

### Friday 12 July **EXHIBITION RHS**

Photographer of the Year, until 11 August at RHS Garden Wisley, Woking, Surrey GU23 60B. Tel: 0845 260 9000.



Visit <u>www.rhs.org</u> <u>uk/wisley</u> **EXHIBITION** Voices from Westminster by John Stewart Farrier, until 13 July at Strand Gallery, London WC2N 6BP. Tel: 0207 839 4942. Visit www.thestrandgallery.co.uk.

### Saturday 13 July

EXHIBITION Findings, pinhole photography by Tom Hunter, until 19 July at Church Street, Birmingham B3 2RT and St Paul's Square, Birmingham B3 10Z. EXHIBITION Trailblazers by Anita Corbin, until 29 September at the Discovery Museum, Tyne & Wear NE1 4JA, Tel: 0191 232 6789, Visit www.twmuseums.ora.uk.

### Sunday 14 July

DON'T MISS Get Flash with Flash workshop (10am-4.30pm, price £95), at Mayfield House Hotel, Wiltshire SN16 9EW. Tel: 01249 750777. Visit www. photographyworkshops.co.uk. DON'T MISS The Rolls Royce Enthusiasts Club (11am-4pm) at Standen, West Sussex RH19 4NE. Tel: 01342 323 029. Visit www.nationaltrust.org.uk.

### Monday 15 July

EXHIBITION Visions of the Universe (images of space), until 15 September at National Maritime Museum, Greenwich SE10 9NF, Tel: 0208 858 4422. Visit rmg.co.uk, EXHIBITION One Picture at a Time by Gunnar Smoliansky, until 30 August at Michael Hoppen Gallery, London SW3 3TD. Tel: 0207 352 3649. Visit www.michaelhoppengallery.com.

### Tuesday 16 July LATEST AP ON SALE

EXHIBITION The Press Photographer's Year (images from 2011 and 2012), until 31 August at the Lyttelton Exhibition Fover, National Theatre. London SE1 9PX, Tel: 0207 452 3000. Visit www.nationaltheatre.org.uk. **EXHIBITION** True/Grit (a 'celebration of Northern realism'), until 3 August at Side Gallery, Tyne & Wear NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com.

Clash over pic posted on Tumblr

THE PERILS of

# **COURT CASE RAISES ONLINE RIGHTS PERIL**

posting photos of celebrities on social networking websites have been exposed in a British court case.

The Patents County Court has told photographer Jason Sheldon he can claim more than £5,500 in damages over a celebrity photo published without his consent, despite the image having already appeared on a social networking website.

In a preliminary ruling, the judge said Sheldon is entitled to claim £5,682 after a promotions company published his exclusive photo of US pop star Ke\$sha as part of a poster-based advertising campaign for events to be held at a Nottingham nightclub.

Daybrook House Promotions Ltd wrongly believed that it was free to use the photo as it had already been published on Tumblr, a social-networking website.

The photo - captured in Birmingham on 3 July 2011 after Sheldon obtained exclusive backstage concert access shows the singer lounging on a tour bus sofa brandishing a bottle of champagne with members of rap duo LMFAO.

Sheldon said he had not licensed Daybrook's use of the photo and sent the firm an invoice for £1,351 after it used the image last year. However, the firm offered the photographer a fee of just £150, which

Since lodging his original claim, the photographer believed his image had been used more extensively 'as part of a collage

The case did not focus on whether Daybrook breached copyright and the court has not ruled on this aspect.

### **NOT FREE TO USE**

Daybrook said it would not have used the

photo had it realised it was not free to use.

The case is noteworthy because it shows that the photographer was entitled to more than the 'few hundred pounds' he was offered, according to media law firm Swan Turton.

It 'demonstrates the potential pitfalls of using photographs posted on socialnetworking websites', added Swan Turton.

As well as serving as a warning to those grabbing photos from the web for their own use, it also highlights the risks photographers face when posting online.

Lawyer Charles Swan believes there is 'massive ignorance out there and people often think that images posted online are free to use'.

The ruling shows 'what constitutes a reasonable royalty for copyright infringement involving the unauthorised use of a celebrity photograph'.

Swan Turton adds: 'The question for the court was what damages would be awarded to Mr Sheldon assuming, which was not admitted, that the acts committed by the defendant were acts of copyright infringement."

In focusing on what constituted a reasonable royalty, the judge took into consideration factors that 'enhance' the value of the photo, such as the renown of the artist and the photographer's 'exclusivity of access'.

### 'REASONABLE ROYALTY'

The judge accepted Sheldon's figure of £5,682.37 (excluding VAT and interest), which the photographer had obtained via a range of quotes.

The amount includes a 20% mark-up in light of the subject matter.

In the 8 May ruling, the judge said he hoped the parties negotiate with each other to bring the case to a close.

## NEWSPAPER SACKS ENTIRE PHOTO TEAM

**PHOTOGRAPHERS** have reacted angrily to the apparent axing of the entire full-time photography team - including a Pulitzer Prize winner - at a major US newspaper. The Chicago Sun-Times and its sister publications are reported to have laid off 28 photography staff in a move blamed on increased demand among readers for online video - captured not by photographers, but by reporters.

Chicago photographer John H White, hailed as a photojournalism icon, is said to be among the victims.

Mike Borland, president of the US-based National Press Photographers Association, blasted the cuts as 'outrageous'.

He added: 'I can't think of another word to describe laying off all staff photographers while claiming to be "bolstering our reporting capabilities with video and other multimedia elements".

A statement reportedly issued by the newspaper group read: 'The Sun-Times business is changing rapidly and our audiences are consistently seeking more video content with their news."

# SNAP

 A magazine was forced to remove a fashion photoshoot from its website after criticism over its recreation of suicides of female writers. The Last Words feature in Vice magazine used models to re-enact the tragedies as part of its 2013 Fiction issue. The publication apologised to anyone who was hurt or offended, saying its fashion spreads 'are always unconventional and approached with an art-editorial point of view'.

Sony says it expects its new Cyber-shot DSC-RX1R, which has no low-pass filter (see News, AP 6 July), will appeal to 10% of current RX1 users. Though the firm has not done research to gauge the level of demand for such a camera, a spokesman said the prediction is based on feedback from professionals. including those it has spoken to in connection with the Sony World Photography Awards.

Sigma has confirmed that its 18-35mm f/1.8 DC HSM lens will cost £799.99. It is due out in Canon and Sigma mounts in early July, Nikon towards the end of the month, and later in Sony and Pentax mounts.



### Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @incmedia.com

Former Jessops store reopens

# **WILKINSON CAMERAS** EYES UP EXPANSION

THE FORMER Jessops store in Liverpool has been taken over by north-west photographic chain Wilkinson Cameras.

The Liverpool outlet is the first Wilkinson store to open in a major city, but its boss tells AP he is eyeing up other locations where he sees potential for expansion.

'Manchester is still a city on our hitlist,' said Wilkinson Cameras managing director David Parkinson (pictured), who explained that the new Liverpool branch will create up to five jobs.

The outlet - at 51 Lord Street - shut down in January when Jessops' previous owners went into administration.

Some stores elsewhere have since reopened under Jessops' new owner, the entrepreneur Peter Jones.

Wilkinson's Liverpool move will mean that the 27-year-



Earlier this year, David Parkinson said he believed the second-hand camera business was key to high-street success

old chain will run a total of 10 stores by August.

Established in 1986, Wilkinson also has branches in Preston, Blackburn, Lancaster, Burnley, Kendal, Southport, Carlisle, Bury and Warrington.

The four-floor premises in Liverpool will house facilities for taking portraits, and host workshops and tutorials. It will also sell second-hand equipment.

Parkinson said he wants to 'take the best bits' from his other shops 'to build into new sites' the Liverpool store serving as an experimental model.

He wants it to 'engage with the community', to include manufacturer-backed 'photo safaris' where customers get the chance to play with kit on trips outside the shop.

Wilkinson says he will look to expand into other northern cities once he has gauged the success of the Liverpool venture.

While reluctant to reveal details of the deal he reached on the 'new lease', he explained he wanted to ensure there was an opt out, to help protect the business from any future highstreet downturn.

'None of us can predict what the high street will be like in five vears time,' he said.

Parkinson is mindful of the continued threat from supermarkets and reports of slowing demand for cameras.

The pie isn't getting any bigger. We have to make sure we have a bigger slice of it... Competing with supermarkets is going to be very, very difficult.

He believes that backing from manufacturers is crucial to future success.

We need them to provide personnel, do the training, get the message across and present products in a completely different way."

Parkinson told AP that he fought off five or six other parties in the Liverpool deal, including competition from fashion and coffee shops.

For recruitment details, visit www.wilkinson.co.uk/ careers



# GALLERY HIT BY PRE-LAUNCH CUTS

**MEDIA SPACE** bosses admit they have been forced to scale back their original programme for the planned London photo gallery.

Media Space, which will be based at the Science Museum, is the result of a tie-up with the National Media Museum (NMM) in Bradford, West Yorkshire.

It is due to open on 21 September.

However, a spokeswoman told AP: 'We have scaled back the original Media Space programme as a result of the decline in grant aid to date

In the development stage, Media Space planned to host three major exhibitions a year, alongside up to six smaller exhibitions or installations

'This has been scaled down to two major exhibitions and two smaller exhibitions/installations in the Virgin Media Studio,' said the spokeswoman.

The gallery had originally been due to open in the spring. and subsequently delayed its rescheduled summer opening after the project manager quit for another post.

Meanwhile, Chancellor of the Exchequer George Osborne has confirmed a 5% cut to the arts and museums budget as part of the Spending Review.

The Department for Culture, Media and Sport's resources budget will be slashed by 7% overall, he added. The NMM warned that it faced possible closure if the

Government cut a further 10% of its funding as part of the Spending Review.

As we went to press, it was not clear precisely how the cuts will affect the NMM.

On 2 July, Culture Minister Ed Vaizey told the Culture, Media and Sport Committee that closure of the museum was not an option.

However, he also indicated that the museum should expect to have to make changes.

# **APNews**

To avoid fruitless treks into the countryside in search of worthwhile landscapes, AP writer WA Lethbridge said he found it 'most useful, even without a camera, to make notes of the places visited which appear to have possibilities'.

He added: 'In unknown country, with a watch and a compass, an idea can generally be formed of the conditions likely to exist at various times of the day and at various seasons of the year, even on the dullest days in winter... Very rare indeed are the occasions when everything is right on a first visit, hence notes made at a previous visit can be most helpful. Even one subject can provide much photographic work if there are opportunities for visiting it at different times...'



- Manfrotto has announced Lastolite Ezybox II Fabric Grids, designed to allow photographers to control light spill from a softbox. They are available for the Ezybox Il Square, Ezybox II Octa and Ezybox II Switch softboxes, priced from around £44. For details visit www.lastolite.com.
- Nokia has debuted a new 8.7-million-pixel camera phone featuring a 4.5in AMOLED screen and a smart camera mode designed to allow users to quickly edit and share their photos. Options include action shot, remove moving objects and motion focus. The Lumia 925 uses a Windows Phone 8 operating system and has 16GB of internal memory.
- Department store Debenhams has banned 'airbrushed' images of models featured in its Lingerie adverts in a move designed to boost positive body image. A store spokesman said: The use of some digital photography techniques to create unrealistic body shapes and flawless skin can make men and women feel more insecure about their natural looks and size'.

# **LCE BOSS SURPASSES CHARITY TARGET**

LONDON Camera Exchange boss Nick Richens has raised around £12,000 on a fundraising charity cycle tour of the retailer's 28 branches nationwide.

Nick, who is managing director of the chain, completed a journey of around 1,100 miles, visiting branches that included Plymouth, Manchester, Norwich and Southampton.

Nick finished in Winchester on 21 June, the city from where he began his challenge on 4 June.

'Apart from the vicious head wind I experienced crossing Dartmoor, I have been extremely lucky with the weather,' said Nick, who has worked at LCE since 1975.

The people at the branches have been amazing and I enjoyed cakes and welcomes



Nick Richens outside LCE's Strand branch in London

on the way round."

Nick, who ran the London Marathon last year, had hoped to raise at least £10,000 for the Multiple Sclerosis Society and The Prostate Project.

## 'DUTCH DENIM' MAKEOVER FOR LEICA D-LUX 6



**LEICA** has launched a special-edition D-Lux 6 digital compact in a tie-up with Dutch denim label G-Star.

The Leica D-Lux 6 'Edition by G-Star Raw', priced £850, features a special leather trim with 'distinctive dots' that also aids grip, according to Leica.

A brown leather case with matching shoulder and wrist straps is also included.

# CLUBNE

SAWTRY CAMERA CLUB

The Cambridgeshire club is looking for new members. Members meet on the second Thursday of each month at Sawtry Ex Service & Working Men's Club, 10 Gidding Road, Sawtry, Huntingdon PE28 5TS. Tel: 01487 831 937.

STAMFORD PHOTOGRAPHIC SOCIETY

The Society is organising a photo walk at 'The Deeps', Collyweston Quarries in Lincolnshire on 18 July (7pm-8.30pm). Visit www.stamford-photosoc.org.uk.



### Do you have a story?

Contact Chris Cheesman Tel 0203 148 4129 Fax 0203 148 8130 amateur photographer @incmedia.com

## PHOTO ALBUM TO BE CONSIGNED TO HISTORY?

ALMOST one in four Britons (23%) still use a traditional photo album, despite more than a million images being shot and shared immediately in the UK every day, claims a survey.

In the UK, more than 300 million images are shared online

Most Brits (53%) share their photos on Facebook, while 11% upload them to Twitter, 7% to Instagram and 6% to Flickr.

Facebook was used by 70% of 18-24-year-olds.

'The rise of shooting and sharing in the UK is showing no signs of slowing down,' said a spokesman for Samsung, which conducted the poll of 3,000 people, 500 of whom live in the UK.

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John Lewis



# Samsung Galaxy NX

**Richard Sibley** was invited by Samsung to South Korea to be one of the first journalists to try what is, so far, the world's only compact system camera with an Android operating system, the Samsung Galaxy NX



FOLLOWING the success of its Galaxy camera, it was only a matter of time before Samsung released a compact system camera with an Android operating system, plus Wi-Fi and 3G connectivity. That muchrumoured camera recently arrived in the form of the Samsung Galaxy NX.

Samsung is the first manufacturer to release an interchangeable-lens camera that uses Google's Android operating system. For those unaware, this is basically the same operating system used on

more than 750 million devices, from smartphones to tablet computers. The advantage of the Android OS is that there are over 700,000 programs, known as apps, for it. These range from games to email applications and, of course, photo apps. This means that to an extent the Galaxy NX can be customised to an individual's needs. Different apps can be bought and added that provide information or make it easy to share images. For example, the Photographer's Ephemeris can be added so that the position of the sun or moon can be calculated at any time for any location in the world, or the Flickr app can be used to upload images to the popular photo-sharing site.

I was invited by Samsung to Seoul, South Korea, to use a pre-production version.

### **FEATURES**

At the core of the Samsung Galaxy NX is the same set of features as found on the

- 20.3-million pixel APS-C sized CMOS sensor
- Hybrid auto AF system
- Android OS Wifi and 3/4G mobile
- connectivity Price: TBC

Samsung NX300, which was released earlier this year. The Galaxy NX has a 20.3-million-pixel, APS-C-sized CMOS sensor, with a sensitivity range of ISO 100-25,600. The sensor also has phasedetection pixels for focusing, as well as the more common contrast-detection AF. The camera has a shooting rate of 8.6fps and a maximum shutter speed of 1/6000sec. As it uses the NX lens mount, there are currently 13 lenses available for the camera, so the Galaxy NX is not a gimmick because it has all the features of a quality compact system carnera.

The defining features of the Galaxy NX are its Android operating system, the fact you can install a mobile SIM card to connect to a 3G/4G phone network and Wi-Fi connectivity. These features mean that the Galaxy NX is more than just a camera, being more akin to a camera combined with a computer.

### **BUILD AND HANDLING**

The design of the Galaxy NX is dominated by its huge 4.8in screen, which is by far the largest we have seen on a system camera. It is the same as that used on Samsung's Galaxy S4 smartphone, and it takes up the entire rear of the camera. This makes it great for reviewing and editing images, as well as composition. There is also an electronic viewfinder on the Galaxy NX the same as that used on the NX20.

With such a large screen, buttons and dials are few and far between on the Galaxy NX. In fact, there are no physical buttons on the rear of the camera. Instead, virtual onscreen controls are used. There is a power button, control dial and the shutter button on the top of the camera. I was initially concerned that the lack of controls would mean an over-reliance on using the rear touchscreen to change the various shooting settings. Thankfully, though, the Galaxy NX uses the Samsung i-Function controls found on NX-system lenses. This means that changing settings such as exposure compensation, white balance, ISO sensitivity and image style can all be done via a press of the i-Function button on the lens and a turn of the control barrel. While this may seem like a slower method than using direct controls on the rear of the camera, in practice this isn't the case, especially as the i-Function control allows the use of the electronic viewfinder while settings are being changed. You don't need to take your eye away from the viewfinder to check the settings on the rear screen.

As well as the eye-function control button found on the lenses, the camera's control dial also acts as a function button. Pushing this button works in the same way as the i-Function button, with each press scrolling through the shooting settings. The control dial then allows you to change the currently selected setting. Alternatively, settings can be changed via the touchscreen, which has



'The camera is quite slim, but taller than a normal NX camera, such as the NX20. It has a very large grip for its 4,360mAh battery'

a smart control panel that contains all the most frequently used shooting and exposure settings. Using the i-Function button or the control dial is a reasonably quick way of changing settings, although it can take some time to get used to working in this way.

When shooting in aperture priority mode, I found that using the control dial to change the aperture or ISO setting was no slower than it would be on most compact system cameras. However, I did find that the pre-production version of the Galaxy NX I was using had a few glitches. The shutter lag seemed to be guite long, even when the focus had been found. Focusing itself was at a modest speed, and was a little

disappointing given that the camera uses both contrast-detection AF and phasedetection AF. Hopefully, the AF in the final production model will be faster.

The camera is guite slim, but taller than a conventional NX camera, such as the NX20. However it has a very large handgrip that houses a huge 4,360mAh battery. The high-capacity battery is much needed due to the power consumption of the large screen and the processing power required by the operating system. Samsung claims the battery will allow 420 shots, but this is obviously going to vary depending on how much the extended features are used on the camera. For example, switching on Wi-Fi, Bluetooth, 3G and GPS will cause a

With no buttons on the rear of the camera, the few are found on the top of the camera drain on the battery life. Leaving them off and using the EVF rather than the screen should maximise the number of images that can be taken. Interestingly, the camera uses Micro SD cards, just as mobile phones do. It's worth bearing this in mind, as many photographers will need to buy these cards to replace existing SD or CompactFlash cards.

I found the Galaxy NX had a short start-up time if set to boot up straight into camera mode from being on standby, but was slow when booting up to the Android OS and then switching to the camera mode. It was also a little confusing at times as to which button could be used to switch the camera on, or to put it on standby.

### **INITIAL THOUGHTS**

The Samsung Galaxy NX looks to be a superb union of camera and smartphone technology, but it still feels a little like a first-generation production. Many enthusiast photographers may struggle with the speed of the camera, which can be a little slow to use if you need to turn on the camera and take a shot quickly.

However, being able to share and edit images, check sunset times and even read emails via one device is extremely useful, and I can see how it is going to change cameras in the future. The basis of the camera is very good, and for younger photographers used to sharing their images from mobile devices, or editing their images on the move, the Galaxy NX is a compact system camera that is bound to capture their imagination.

After using the Samsung Galaxy NX for two days, I am really looking forward to testing a final version of the camera and seeing exactly how it could change the way enthusiast photographers use their cameras and interact with their images.

The Samsung Galaxy NX is due out this month at a price to be announced.

# PERATING SYSTE

THE REAL standout feature of the Samsung Galaxy NX is Google's Android operating system. Switching between the camera mode and the Android mode can be done in two ways. The first is by swiping the screen from the very edge to the opposite side. Swiping from right to left switches from camera mode to Android, while the opposite direction switches back again. I found changing modes in this way to be a little hit and miss, and hopefully this will be improved in the final version of the camera. By far the most reliable way of switching between the two modes is pressing the control dial in for around 1sec.

Setting up the Android operating system

for the first time is almost identical to setting up a mobile phone. By entering an existing Google Play email account, I was able to download all the applications I've used on other Android devices. By default, Instagram wasn't installed on the Samsung Galaxy NX camera, but I was able to use the hotel's Wi-Fi to download and install this popular image-sharing application.

As I was using the camera in South Korea, I only had a Wi-Fi connection available to me. However, I found the process of connecting the camera to Wi-Fi and uploading images I had shot to Instagram as easy as if using a mobile phone.



# The latest photography books, exhibitions and websites. By Jon Stapley



## Fragments of Darfur: Two Years in the Field as a UN Photographer

By Nektarios Markogiannis Dewi Lewis Publishing, £14.99, paperback, 96 pages, ISBN 978-1-907893-29-2

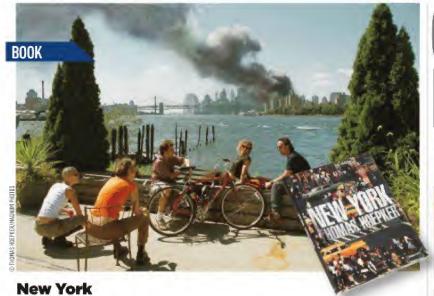
**DESPITE** negotiations that have been ongoing since 2010, war in Darfur continues. Antagonism persists between African and Arab communities. The United Nations' UNAMID organisation is devoted to finding a peaceful solution to the troubles in Darfur, and in 2008 they were joined by photographer Nektarios Markogiannis.

Following the activities of the peacekeeping group, Markogiannis recorded much of the devastation and broken communities that were left behind by the conflicts. His reportage style is sensitive and understated, frequently focusing on children. The images are entirely

in black & white, and while some might call this unnecessary, it does suit the frequently mournful tone. Even after all the destruction and loss that's been witnessed, the book does end on a note of hope. It may be small, but it's there.







By Thomas Hoepker. TeNeues, £29.95, hardback, 120 pages, ISBN 978-

THE PHOTOGRAPHY of Thomas Hoepker, spanning from 1960 right up to 2013, is as compelling a portrait as New York could ask for. Through Hoepker's lens, the city feels vibrant, passionate and bustling – just as it does in person. Over the years he has taken in the good and the bad - the works from 9/11 are particularly striking. Especially arresting is his famous shot of a group of New Yorkers who appear to be relaxing, apparently oblivious to

the ghastly smoke rising from the ruined towers behind them (above). The subjects of the photo have vigorously denied this to be the case. It's a potent reminder of not only the power of a photograph, but also how it may or may not represent reality. A terrific collection.



### Miles Aldridge: Short Breaths

Until 28 September. Brancolini Grimaldi, First Floor, 43-44 Albemarle Street, London W1S 4JJ. Tel: 0207 493 5721. Website: www.brancolinigrimaldi.com. Open Mon-Fri 10am-7pm, Sat 11am-5pm. Admission free

**BEAUTY** is an odd beast indeed. Its physical form is highly sought after, prized in many circles and derided in others. Miles Aldridge seeks to represent beauty in a deliberately uncomfortable light. His models, undoubtedly beautiful, are placed in surreal, discomfiting situations that make light of their physical perfection and explore the vivid but disaffecting world of luxury. He seems to have deliberately set out to make images that don't sit quite right with the viewer, and the result is a refreshing contrast to the plastic world of fashion.



### www.inthein-between.com

THE BETA version of this 'journal of digital imaging artists' is looking like a promising prospect. Founded by artist and writer Gregory Eddi Jones, In the In-Between (or IN-B) pitches itself as both an educational resource and a platform for digital photo artists. The site features interviews with contemporary artists and analysis of their work, frequently focusing on people who use digital processing to do something surreal or unheard-of. Updates are not infrequent - you'll generally see something new and substantial a couple of

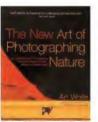


times a month. Considering the site's only been going a year, it's built up a good archive of content and we're looking forward to seeing how it progresses.

# CONDENSED READING

A round-up of the latest photography books on the market









by Peter Watson, £16.99 One could fill a great many shelves with guides to landscape photography that are on the market at the moment. This one may not be original, but it's competently written and features some really good photography, especially of forests and woodland. The only real let-down is the editing – a few typos have slipped through the net. • THE **NEW ART OF PHOTOGRAPHING** NATURE by Art Wolfe, Martha Hill and Tim Grey, £19.99 You couldn't ask for a better photography teacher than Art Wolfe, and this new edition of a book first published in 1993 is full of really solid advice on shooting wildlife and nature. The tips on composition and colour are especially good, and both Wolfe and picture editor Martha Hill demonstrate an ability to communicate concepts clearly. • NIKON COOLPIX P770 by Jon Sparks, £14.99 Jon Sparks has authored enough camera guides to know his business by now, and Coolpix P770 owners are in good hands. He gives a pleasingly honest overview of the camera, exploring both its strengths and its limitations - the section on close-up, for example, gives a very practical analysis of what the P770 is capable of. • CANON POWERSHOT G15 by David Taylor, £14.99 Novice PowerShot G15 users might want to give this guide a look as a means of getting to grips with their kit. David Taylor gets right down to basics and produces a solid overview of Canon's compact. The screenshots

VIEWS ACROSS THE LANDSCAPE



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# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card\*



### NEUTRAL OF NOT?

The problem with Adobe's Creative Cloud-only subscription model for Photoshop (apart from price) is really that you pay the company a lot of money and have nothing tangible to show for it at the end of the process; if you stop paying, you no longer have functional software. What Adobe has done is produce a model where you are tied into continuous expenditure with no guarantee of no massive price increases once consumers are locked in (not to mention destroying an awful lot of consumer trust and goodwill in the process). While Microsoft does the same with Office, they still offer a perpetual licence option as well.

Adobe's move is potentially catastrophic for amateur photographers (Lightroom and Elements are not a substitute) and AP has not covered it except in the most cursory manner. Are you being deliberately quiet on this subject, as to do otherwise might antagonise Adobe and risk valuable advertising revenue? Bill Ford-Smith, via email

We are in the fortunate position of not being dependent on anyone's advertising revenue, and that is something we have been very careful to maintain throughout our history. As you suggest, if the magazine were, it would leave us in a very difficult position and we'd fail as a independent voice for the consumer.

I agree that this seems a negative step for the enthusiast photographer, but Adobe owns Photoshop and is allowed to do as it pleases. If the move is unpopular enough, people won't pay and the company will have to reconsider its stance. We don't have to use Adobe products either - there are others. As you say, Lightroom and Elements are not the same as Photoshop, but many photographers do produce first-rate images using nothing else. There is also GIMP, which is much more like Photoshop and which is completely free to download and use. And there are numerous other very good applications.

I'm not keen on the idea of a rolling licensing for software myself, but I suspect that Adobe has taken this step as a reaction to issues of piracy. If I produced something that was constantly being stolen, I'd want to look at ways of protecting myself too – Damien Demolder, Editor

### Write to ...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer (Dipomedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

### **Backchat**

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

### TRY A D70

Regarding Mr G Wickens letter (AP 29 June), may I suggest he considers a second-hand Nikon D70. I have had one for eight years or so, but it it is now my second camera.

The D70 is relatively affordable, the file sizes are very manageable, battery life is brilliant and it is very straightforward to use. Mine lives in the car with a Nikkor 50mm f/1.8 lens permanently attached, and it produces very sharp pictures whenever I see an opportunity. The only downside (perhaps) is the small rear screen! However, this is not a problem now.

Try the D70, Mr Wickens, I guarantee you will not regret it! And if you can't get on with it, sell it again for what you paid for it!

Gavin Manning, Devon

That's good advice. I have a soft spot for the 6-million-pixel cameras of the era around 2004, and this one particularly — Damien Demolder, Editor

### 'A LEICA IS FOR LIFE'

Lured by the above quotation, I bought a Leica M8 in December 2010 and it came with a two-year guarantee. Since then, I've made 1900 actuations of the shutter. Recently, however, the screen stopped showing any information so I returned it to Leica for a repair. I realised that the guarantee had expired about five months previously, so I expected to have to pay for the repair.

Imagine my surprise, then, when I got an email from Leica saying that the camera was not repairable, because the firm did not have the parts (so it says), but if I wanted to pay almost £2,700 it would supply me with a new camera. I think that people should be warned about the rip off they will get if they buy and use Leica. **David Watts, Cornwall** 

Leica Camera appreciates the inconvenience caused to a client if they experience a technical issue and remains fully committed to ensuring the highest level of customer satisfaction. We are sorry our customer encountered this issue with his M8 and sought the best solution available. Our customer care department evaluates each request individually and our expert team does its utmost to find a solution to each case – Clara Kroher, Leica

### **GOOD IN THEORY**

Regarding Simon Matthews' Backchat, I am with him 100%. I too have looked into stock library photography, which in principle seems a good way of earning back a few quid from this expensive hobby. I started researching with enthusiasm, but after a few weeks, I was put right off. Wide-ranging guidelines, reams of legal requirement, stipulations, plus requests for photocopies of my passport and other personal details – how many of us keep all of our original raw files, plus JPEG and TIFF conversions? I thought TIFF was a format long since usurped, but seemingly not to some. I mean, if you're someone from

What The Duck







a business wanting a generic image of a plate of biscuits on a glass desk, how many really seek out an interpolated 50MB JPEG, or a TIFF image so vast it'll take half an hour to download?

If you are ever unlucky enough to actually get to the stage where you start uploading images, the list of rejections is bewildering. Lack of sharpness was one reason given to me - apparently I should have focused on the bowl, not the fruit! Inaccurate tagging actually auto-complete had been triggered unknown to me and there was no way of going back and righting the error. I'd say that unless you own a 100MP camera and have multiple copies backed up to all conceivable formats, leave this theoretical area of fortune-making to the pixel-peeping brigade. William BJ Spencer, via email

### **KEEP IT LOCAL**

I though I'd add a comment to the local shop versus web debate. A few years ago, I decided to get my first DSLR. I settled on a model and went hunting for a price. I checked all the usual web suspects, and had decided I would buy from one of them, but before I did I popped into my local camera shop just to check. He was offering the model I wanted, as a genuine UK import, for £5 less than the cheapest web price I had found; needless to say he got my business.

A few years later I decided to upgrade and trade in my existing DSLR. It was just after the terrible Boxing Day tsunami, and electronic goods were in short supply. All the websites were showing the camera I wanted as 'On Order'. So I tried my local shop; he was able to source one for me

within a week. He was also able to offer me a reasonable trade-in on my old camera.

I have bought from the web, and I will always check prices, but for the two most significant camera purchases I've made in the last five years, my local shop has easily been the best bet. We really do need local shops with their expertise, relentless customer focus, and in the case of my local shop, their competitive edge.

John Knight, East Riding of Yorskhire

### **HEAD TO NORTHAMPTON**

In response to a letter from Jayne Pochin in AP 15 June, your Midlands area manager suggested that Jayne would have to go a long way to find a good local dealer. However, depending on which part of Leicestershire she lives, she could try Skears Photographic, close to the centre of Northampton, A family business it not only carries a vast range of digital equipment of all the main makes but also an equally large range of accessories. The business also deals in second-hand digital cameras and lenses, charges very fair prices both for new and second-hand kit, and has staff who are both very knowledgeable and courteous.

You will find them at 203 Wellingborough Road, tel: 01604 628 738 and online at www.skearsphoto.com. I write purely as a very satisfied customer over several years and otherwise have no connection with the business. As far as I know, this is the only real photographic shop in town, with Jessops having departed. Tony Johns, via email

Thank you, Tony - Damien Demolder, Editor



### **RAW POWER**

As an example of the benefits of shooting raw, I offer the following two images. As a squirrel appeared to have a snack on one of our bird feeders, I grabbed my camera (a Nikon D7000) but in so doing I inadvertently moved the control dial from aperture priority to manual, It was only when I came to import the shots into Aperture that I discovered what had happened. I had photographed a black hole.

However, I thought I would have a play and boosted the exposure as far as it would go, +9EV or thereabouts, and this image appeared from the blackness. A demonstration of the power of raw.

Bill Winward, Wiltshire

AP reader Jill Beeton wonders at the trouble that could be caused as NFC technology spreads

NOW WE have 'NFC': the possibility of another sort of contactless method for transferring data - including photographs. Apparently, Near Field Communication is just a case of gently tapping one device against another to get the information to shift across. So tap an NFC-enabled camera against a suitable phone to move your picture instantly.

Perhaps you are aware of how new technology annoys some people to such an extent that the tap they give their devices gets progressively harder when it does not seem to work - like the old-fashioned method of hitting the TV, which actually had a lot of scientific theory behind it, as sometimes a problem with something electronic might just be a loose transistor, which a slap might knock back into place.

Have you heard of people hitting their computer monitor? I have even heard people in public banging and swearing at theirs! So I could imagine that little tap becoming a slam, shake and bang! How many insurance claims this new technology may provoke regarding mysteriously shattered devices? Well, let us hope that purchasers of Panasonic and Samsung products have more self-control, as owners of new NFC-enabled cameras may be among the first to test their restrained abilities in the tap-it culture, when moving photos from camera to phone, tablet or TV.

Now before you go rushing out with the idea of tapping your camera against anything electronic, both the products have to be NFC-enabled for it to actually work. Indeed, rather than banging them, you probably don't even have to get them to gently kiss each other to transfer data (which might include a virus?) as apparently they only have to be close by: within 4cm of each other is enough for transfer to take place via a Wi-Fi connection. Alternatively, spoken of as simply bringing them to within touching distance, so getting pretty close, but maybe avoiding getting up tight? Does imagining that give the same pleasurable feeling as the idea of 'Tap it and unwrap it' that a fruity bit of chocolate might inspire? Or do you worry that someone else's fruity pictures may find themselves 'shaken' into the wrong person's new device?

This reminds me of contactless credit cards, designed to be so easy to use you just have to put them near the terminal and the charge will be made . The downside? Well, apparently some terminals are a bit stronger than necessary, and deduct money from credit cards 'safely' inside pockets; or on public transport decide to deduct a fare from a credit card within a wallet when the Oyster card would have been totally sufficient on its own.

So, as the NFC spreads, you may have a problem explaining how you have some blonde's photo in your phone, when you haven't been near a woman, but might have been standing next to your mate when you bought him a pint when your phone and his camera were side by side on the bar.



# PHOTO BRINGING YOU ESSENTIAL EXPERT ADVICE EVERY WEEK Andrew

Andrew Sanderson reveals what made him stop and take a second look at this famous castle in Scotland



### **ANDREW** SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer. Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques



read more about paper book Paper Negative available from www. blurb.com, price £15

THIS is a shot of Eilean Donan Castle on the west coast of Scotland. Although I had never heard of the place, and never seen it, there has been a castle on this site since the early 13th century.

This photograph of the castle was taken in 1988, while I was on a scenic holiday in the north-west of Scotland with my then girlfriend. I was driving around looking for things to photograph, and as I was going north on the A87 I passed this castle on the left. I was really taken with it and stopped at Aird Point to park up and look across at the view. I walked down to a small jetty and along that to the edge of the water to take just one shot. The castle looked so picturesque that I didn't have any difficulty creating an image I was pleased with.

Other images I see of this scene tend to be from the viewpoint on the bridge, as you approach the castle. Very few people seem to venture round to this spot, making this shot a little different.

I think the original picture was taken on a Pentax Spotmatic with a SMC Takumar 105mm f/2.8 lens. The print you see here was made from a 6x4in paper negative that was created in the darkroom later. Using the paper negative process in this way allows me more flexibility in composition. Generally, long lenses are not used on large-format cameras, so I wouldn't have taken this with paper in the camera.

Later, I made a paper negative and added pencil work on the back, altering the tones in the final print. These days, I use paper in the camera and tend not to manipulate images. Back then, I was doing more things like this. I do enjoy it, but it is time-consuming.

To get this effect you shoot on any film stock and print onto 5x7in paper in the darkroom, doing any dodging and burning needed. Then, on the back of print, you can add tone using a pencil, darkening areas to accentuate clouds and so on.

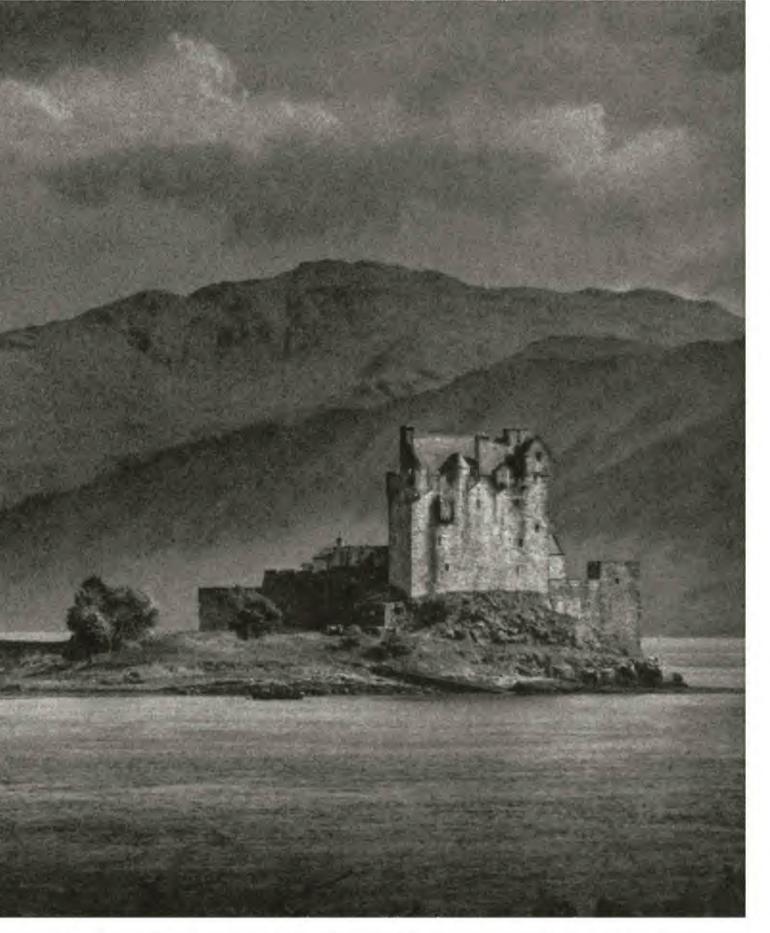
That goes in an enlarger, which is then

projected onto a baseboard. A second layer of pencil can be used to add in highlights rather than shadow. I dramatised the clouds slightly in this picture. I didn't add any, but I did make them more apparent. The final paper I used for the print gave the textured look you see here. At the time, I wasn't aware of how often this castle is photographed, until my father recognised it from my picture. According to

him, 'That castle is on any number of biscuit tins and placemats'.

As I said earlier, while I had never heard of Eilean Donan Castle, it has been on that spot since the 13th century. Eilean Donan, or island of Donan, is probably named after the 6th century Irish saint, Bishop Donan, who came to Scotland in around AD 580. There are several churches dedicated to Donan in the area, although the first fortified structure





was not built on the island until the early 13th century as a defensive measure.

Over the centuries, the castle itself has expanded and contracted in size, eventually falling into ruin. That was until Lieutenant Colonel John MacRae-Gilstrap bought the island in 1911. Along with his Clerk of Works, Farguhar MacRae, he dedicated the next 20 years of his life to the reconstruction of Eilean Donan, restoring the castle to its

former glory. It was rebuilt according to the surviving ground plan of earlier phases and was formally completed in 1932.

I have never been back to Eilean Donan since, which is a shame because it's a beautiful spot. It's odd that you can visit a place and then almost forget that it exists until you look back over your photographs.

These days Eilean Donan offers photographers, and other visitors, a Andrew Sanderson was talking to Debbi Allen

webcam, so you can see the location and weather, and plan your shoot before you go. There seems to be a steady stream of people visiting the castle, but I don't remember anyone else there on the day we visited. Maybe its starring role in the film Braveheart has helped to put the castle back on the tourist map.

To find out more about the castle, visit www.eileandonancastle.com. AP

## MOVE UP TO A Nikon



"specialising in nothing but Nikon cameras with a reputation stretching around the world. Grays has made a niche of a niche market entirely its own."

- Home Cinema Digest, The AV Industry Journal

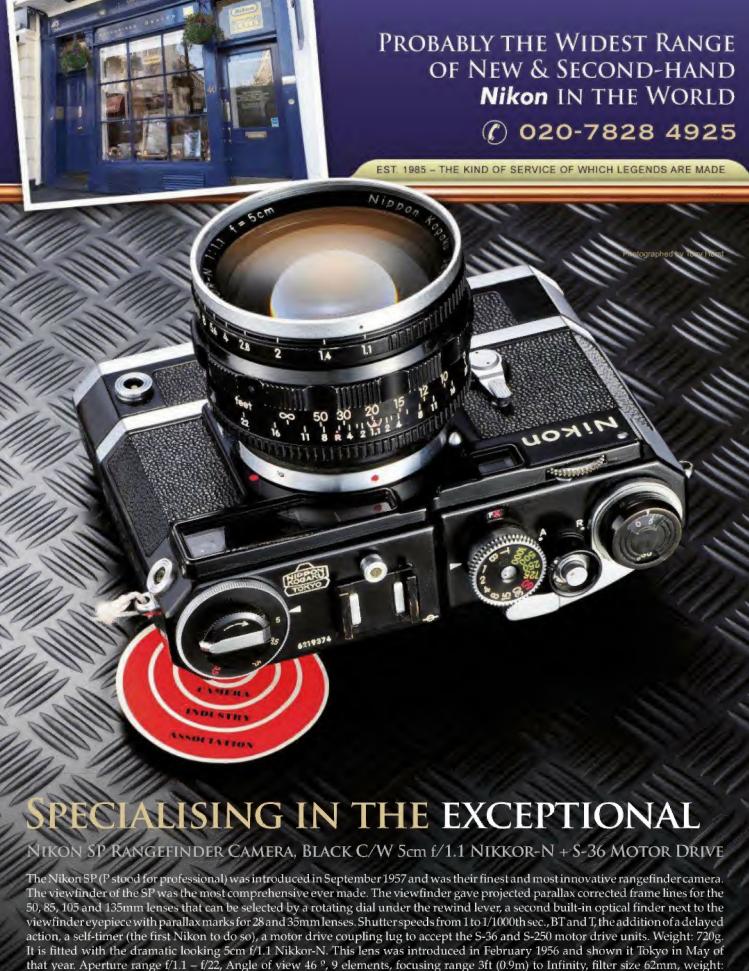
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Nikon D4 + AF-S 24-70mm 1/2.8G IF-ED Kit	£5,399.00
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Nikon D800 + MB-D12 Grip Kit.	£2,230.00
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Nikon D800 + AF-S 24-70mm f/2.8G ED Nikkor	£3,180.00
Nikon D800 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G	EDNikkor Kit
Nikon D800E DSLR body	
Nikon D800E + MB-D12 Grin Kit	F2 630 00
Nikon D800E + AF-S 14-24mm f/2.8G ED Nikkor	£3.649.00
Nikon D800E + AF-S 14-24mm f/2.8G ED Nikkor Nikon D800E + AF-S 24-70mm f/2.8G ED Nikkor NikonD800E+AF-S14-24mmf/2.8G&AF-S24-70mmf/2.8G	. £3,575.00
NikonD800E+AF-S14-24mmf/2.8G&AF-S24-70mmf/2.8G	EDNikkorKit
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Nikon MB-D12 Grip for D800E/D800 Nikon D600 DSLR body	£1.450.00
Nikon D600 + MB-D14 Grip Kit. Nikon D600 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor MB-D14 Grip for D600	£1,640.00
Nikon D600 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor	£1,825.00
MB-D14 Grip for D600 Nikon D300S SLR body	£195.00 £899.00
Nikon D300S + MB-D10 Grip	£1 149 DD
Nikon D300S + AF-S 16-85mm f/3,5-5.6G ED VR DX Nikon D300S + AF-S 18-200mm f/3.5-4.5G VR II Kit	£1,480.00
Nikon D300S + AF-S 18-200mm f/3.5-4.5G VR II Kit	£1,680.00
Nikon D7100 SLR body.	. £935.00
Nikon D7100 SLR body. Nikon D7100 + MB-D15 Grip Kit. Nikon D7100 + 18-105mm t/3.5-5.6G VR DX IF-ED Kit	£1,149.00
Nikon D7000 SLR body Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit	£595.00
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit	£739.00
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit	£1,179.00
Nikon D90 SLP body	£810.00
Nikon D90 + 18-105mm f/3 5-5.6G VR DX IF-ED Kit.	£549.00
Nikon D3200 DSLR body.	£339.00
Nikon D3200 + 18-55mm f/3.5-5.6G VR DX Kit	£399.00
Nikon D5200 DSLR body.	£549.00
Nikon D5100 DSI R body	£345.00
Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit	£415.00
Nikon D7000 + 18-200mm f/3 5-5 6G VR II DX IF-ED Kit. Nikon D7000 + MB-D1 Kit. Nikon D90 SLR body. Nikon D90 SLR body. Nikon D9200 DSLR body. Nikon D3200 + 18-105mm f/3 5-5 6G VR DX IF-ED Kit. Nikon D3200 DSLR body. Nikon D3200 DSLR body. Nikon D5200 DSLR body. Nikon D5100 DSLR body. Nikon D5100 DSLR body. Nikon D5100 AF-S 18-55mm f/3 5-5 6G VR DX Kit. Nikon D3100 PAF-S 18-55mm f/3 5-5 6G VR DX Kit. Nikon D3100 PAF-S 18-55mm f/3 5-5 6G VR DX Kit. Nikon D3100 PAF-S 18-55mm f/3 5-5 6G VR DX Kit. Nikon D3100 PAF-S 18-55mm f/3 5-5 6G VR DX Kit.	£259.00
Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit	£299.00
NIKON 1 SYSTEM	
NIKON 1 SYSTEM Nikon 1 V2 10-30mm Kit	£679.00
Nikon 1 V2 10-30mm & 30-110mm Twin Kit	£869.00
Nikon 1 S1 11-27.5mm Kit	£475.00
Nikon 1 S1 11-27.5mm + 30-110mm Kit. Nikon 1 S1 11-27.5mm + 30-110mm Kit. Nikkor VR 6.7-13mm #3.5-5 6. Nikkor VR 11-27.5mm #3.5-5 6. Nikkor VR 11-27.5mm #3.5-5 6. Nikkor VR 30-110mm #3.8-5 6.	£595.00
Nikkor VR 11-27 5mm f/3 5-5 6	£169.00
Nikkor VR 10-30mm f/3.5-5.6.	£145.00
Nikkor VR 30-110mm f/3.8-5.6	., £179.00
NIKKUI JUHIH 1/2.0	. III9.00
Nikkor 18.5mm f/1.8 Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom	£179.00 £545.00
Nikon SR-N7 Speedlight	£139.00
Nikon SB-N7 Speedlight Nikon GP-N100 GPS Unit.	£99.00
Mount adapter FT1	£199.00
NIKON COOLPIX	
Nikon Coolpix A	£849.00
AF-S & AF DX NIKKOR LENSES	,
10.5mm f/2.8G AF DX ED Fisheye	
AF-S 35mm f/1.8G DX.	£150.00
AE-S 12-24mm f/AG IE-ED DX	£639.00
AF-S 10-24mm f/3.5-4,5G IF-ED DX AF-S 12-24mm f/4G IF-ED DX AF-S 16-85mm f/3.5-5.6G ED VR DX	£439 DD
AF-S 17-55mm f/2.8G DX IF-ED	£1,049.00
AF-S 18-55mm f/3,5-5.6G VR ED DX	
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED	£225.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED AF-S 18-300mm f/3.5-5.6G ED VR DX	£585.00
AF-S 55-200mm f/4-5.6G VR DX IF-ED	£675.00 £245.00
AF-S 55-300mm f/4.5-5.6G DX VR	
AF FX NIKKOR LENSES	C4 040 00
14mm f/2.8D AF ED	
20mm f/2.8D AF	
24mm f/2.8D AF	£369.00
28mm f/2.8D AF	£245.00
35mm f/2D AF	£255.00
50mm f/1.8D AF	
JUNEAU AF	£235.00
Prices include 20% VAT. Prices Subject to Change.	FRAF

85mm f/1.8D AF	£299.00
85mm f/1,4D AF IF	£949.00
105mm f/2D AF-DC	£799.00
135mm f/2D AF-DC 180mm f2.8D AF IF-ED	£1,025.00 £695.00
AF-S FX SILENT WAVE NIKKOR I	LENSES
AF-S 24mm f/1.4G ED	£1,489.00 £499.00
AF-S 35mm f/1.4G.	£1.299.00
AF-S 50mm f/1.4G IF	£275.00
AF-S 50mm f/1.8G IF	£155.00
AF-S 85mm #1.8G	£379.00 £1.189.00
AF-S 14-24mm f/2.8G IF-ED.	£1.310.00
AF-S 16-35mm f/4G ED VR	£829.00
AF-S 17-35mm f/2.8D IF-ED.	£1,495.00 £569.00
AF-S 18-35mm f/3.5-4.5G AF-S 24-70mm f/2.8G IF-ED	£1,235.00
AF-S 24-85mm f/3.5-4.5G ED VR AF-S 24-120mm f/4G ED VR	£419.00
AF-S 24-120mm f/4G ED VR	. £810.00
AF-S 28-300mm f/3.5-5.6G ED VR	£1,599.00
AF-S 70-200mm f/4G VR IF-ED	£1.075.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED	£385.00
AF-S 30-400mm f/4.5-5.6G VR ED AF-S 200-400mm f/4G VRII IF-ED	£2,349.00
AF-S 200-400mm f/4G VRII IF-ED	
AF-S 300mm f/4D IF-ED	£1,029.00
AF-S 300mm f/2.8G VR II IF-ED	£4,039.00
AF-S 400mm f/2.8G VR IF-ED	. £6,595.00
AF-S 600mm f/4G VR IF-ED.	£7.050.00
AF-S 500mm f/4G VR IF-ED. AF-S 600mm f/4G VR IF-ED. AF-S 800mm f/5.6E VR FL ED (inc TC800-1.25E ED tel	econverter)
	. £15,599.00
TC-14E II 1.4x teleconverter	
TG-20E III 2x teleconverter.	£399.00
AF EV ZOON ADVICED LENGE	
AF FX ZOOM-NIKKOR LENSE 18-35mm f/3.5-4D AF IF-ED. 24-85mm f/2.8-4D AF IF.	5 5440.00
24-85mm f/2.8-4D AF IF	£545.00
80-400mm f/4.5-5.6D AF VR IF-ED	£1 235 00
	F 41 F 20100
AF & AF-S MICRO-NIKKOR I F	
AF & AF-S MICRO-NIKKOR LE	NSES
AF-S 40mm f/2.8G DX Micro	NSES £189.00 £365.00
AF-S 40mm f/2.8G DX Micro	NSES £189.00 £365.00 £399.00
AF-S 40mm f/2.8G DX Micro	NSES £189.00 £365.00 £399.00
AF-S 40mm f/2.8G DX Micro	NSES £189.00 £365.00 £399.00 £375.00 £609.00
AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.	NSES £189.00 £365.00 £399.00 £375.00 £609.00
AF-S 40mm f/2.8G DX Micro	NSES £189.00 £365.00 £399.00 £375.00 £609.00 £1,245.00
AF-S 40mm f/2.8G DX Micro.  80mm f/2.2B D Micro.  AF-S 60mm f/2.3G ED Micro.  AF-S 105mm f/2.3G AF-S VR DX IF-ED Micro.  AF-S 105mm f/2.3G AF-S VR Micro IF-ED.  200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS  SB-910 Speedlight.  SB-700 Speedlight.	NSES £189.00 £365.00 £375.00 £375.00 £609.00 £1,245.00 £335.00 £229.00
AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/3.2G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-400 Speedlight.	NSES £189.00 £365.00 £375.00 £609.00 £1,245.00 £229.00 £119.00
AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-R1Cf Close-Up Commander Ki.	NSES £189.00 £395.00 £399.00 £375.00 £609.00 £1,245.00 £229.00 £119.00 £559.00
AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85/mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G FD Micro IF-ED Micro. AF-S 105mm f/2.8G AF-S VF Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-RTC1 Close-Up Commander Ki. SB-RTC1 Close-Up Commander Ki.	NSES £189.00 £395.00 £399.00 £375.00 £609.00 £1,245.00 £1,245.00 £119.00 £119.00 £559.00 £399.00
AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-R1Cf Close-Up Commander Ki.	NSES £188.00 £365.00 £399.00 £375.00 £609.00 £1,245.00 £29.00 £119.00 £559.00 £389.00 £289.00
AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/3.2G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-R1C1 Close-Up Commander Ki. SB-R1 Close-Up Commander Ki. SB-R200 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight.	NSES £189.00 £365.00 £375.00 £609.00 £1,245.00 £229.00 £119.00 £559.00 £389.00 £159.00 £159.00
AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/3.BG AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-R1C1 Close-Up Commander Ki. SB-R1 Close-Up Remote Kit. SB-R1 Close-Up Remote Kit. SB-R200 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight.  MANUAL FOCUS NIKKOR AIS I	NSES . £189.00 . £385.00 . £399.00 . £375.00 . £609.00 . £1,245.00 . £19.00 . £19.00 . £19.00 . £19.00 . £19.00 . £559.00 . £268.00 . £159.00
AF-S 40mm f/2.8 DX Micro. 60mm f/2.8 DMicro. AF-S 85mm f/2.8 GED Micro. AF-S 85mm f/3.5 GVR DX IF-ED Micro. AF-S 105mm f/2.8 GFD Micro. AF-S 105mm f/2.8 GFS VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-RC1 Close-Up Commander Ki. SB-RC1 Close-Up Commander Ki. SB-RC1 Close-Up Remote Kit. SU-800 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight.  MANUAL FOCUS NIKKOR AIS I. 20mm f/2.8 Nikkor.	NSES . £189.00 . £365.00 . £365.00 . £375.00 . £609.00 . £1,245.00 . £335.00 . £299.00 . £119.00 . £159.00 . £159.00 . £159.00 . £169.00 . £169.00 . £169.00 . £169.00 . £169.00 . £169.00
AF-S 40mm f/2.8G DX Micro.  60mm f/2.2B D Micro.  AF-S 60mm f/2.3G ED Micro.  AF-S 60mm f/2.3G YR DX IF-ED Micro.  AF-S 105mm f/2.3G YR DX IF-ED Micro.  AF-S 105mm f/2.3G AF-S VR Micro IF-ED.  200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS  SB-910 Speedlight.  SB-700 Speedlight.  SB-7010 Speedlight.  SB-7010 Speedlight.  SB-7010 Speedlight.  SB-R1C1 Close-Up Commander Ki.  SB-R1C1 Close-Up Commander Ki.  SB-R200 Wireless Speedlight Commander.  SB-R200 Wireless Remote Speedlight.  MANUAL FOCUS NIKKOR AIS I.  20mm f/2.8 Nikkor.  24mm f/2.8 Nikkor.	NSES . £189.00 . £365.00 . £399.00 . £375.00 . £609.00 . £1,245.00 . £199.00 . £1,245.00 . £229.00 . £199.00 . £559.00 . £399.00 . £599.00 . £189.00 . £189.00 . £189.00 . £189.00
AF-S 40mm f/2.8G DX Micro.  60mm f/2.2B D Micro.  AF-S 60mm f/2.3G ED Micro.  AF-S 60mm f/2.3G YR DX IF-ED Micro.  AF-S 105mm f/2.3G YR DX IF-ED Micro.  AF-S 105mm f/2.3G AF-S VR Micro IF-ED.  200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS  SB-910 Speedlight.  SB-700 Speedlight.  SB-7010 Speedlight.  SB-7010 Speedlight.  SB-7010 Speedlight.  SB-R1C1 Close-Up Commander Ki.  SB-R1C1 Close-Up Commander Ki.  SB-R200 Wireless Speedlight Commander.  SB-R200 Wireless Remote Speedlight.  MANUAL FOCUS NIKKOR AIS I.  20mm f/2.8 Nikkor.  24mm f/2.8 Nikkor.	NSES . £189.00 . £365.00 . £399.00 . £375.00 . £609.00 . £1,245.00 . £199.00 . £1,245.00 . £229.00 . £199.00 . £559.00 . £399.00 . £599.00 . £189.00 . £189.00 . £189.00 . £189.00
AF-S 40mm f/2.8 D X Micro. 60mm f/2.8 D Micro. AF-S 85mm f/2.8 G E D Micro. AF-S 85mm f/3.5 G VR D X IF-ED Micro. AF-S 85mm f/3.5 G VR D X IF-ED Micro. AF-S 105mm f/3.2 G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-RTC1 Close-Up Commander Ki. SB-RTC1 Close-Up Commander Ki. SB-RTC1 Close-Up Commander Ki. SB-R200 Wireless Speedlight Commander. SB-R200 Wireless Speedlight.  MANUAL FOCUS NIKKOR AIS I 20mm f/3.8 Nikkor. 28mm f/3.8 Nikkor. 28mm f/3.8 Nikkor. 28mm f/3.8 Nikkor. 35mm f/4 Nikkor. 45mm f/3.8 Nikkor.	NSES . £189.00 . £365.00 . £395.00 . £375.00 . £609.00 . £1,245.00 . £336.00 . £299.00 . £119.00 . £159.00 . £159.00 . £159.00 . £159.00 . £159.00 . £159.00 . £159.00 . £159.00 . £159.00 . £159.00 . £159.00 . £159.00 . £159.00 . £159.00 . £159.00 . £159.00 . £159.00 . £159.00 . £159.00
AF-S 40mm f/2.8 D X Micro. 60mm f/2.8D Micro. AF-S 85mm f/2.8G ED Micro. AF-S 85mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-710 Wireless Speedlight Commander. SB-7200 Wireless Remote Speedlight.  MANUAL FOCUS NIKKOR AIS I 20mm f/2.8 Nikkor. 24mm f/2.8 Nikkor. 24mm f/2.8 Nikkor. 45mm f/2.4 Nikkor. 45mm f/2.4 Nikkor. 45mm f/1.4 Nikkor. 50mm f/1.4 Nikkor.	NSES . £189.00 . £365.00 . £365.00 . £375.00 . £609.00 . £1,245.00 . £335.00 . £1,246.00 . £199.00
AF-S 40mm f/2 8G DX Micro.  60mm f/2 2D Micro.  AF-S 60mm f/2.3G ED Micro.  AF-S 60mm f/2.3G YR DX IF-ED Micro.  AF-S 105mm f/2.3G YR DX IF-ED Micro.  AF-S 105mm f/2.3G AF-S VR Micro IF-ED.  200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS  SB-910 Speedlight.  SB-910 Speedlight.  SB-900 Speedlight.  SB-R10 Close-Up Commander Ki.  SB-R10 Close-Up Commander Ki.  SB-R200 Wireless Speedlight Commander.  SB-R200 Wireless Remote Speedlight.  MANUAL FOCUS NIKKOR AIS I.  20mm f/2.8 Nikkor.  24mm f/2.8 Nikkor.  24mm f/2.8 Nikkor.  35mm f/1 4 Nikkor.  45mm f/2.9 Nikkor.  35mm f/1 4 Nikkor.	NSES . £189.00 . £365.00 . £365.00 . £375.00 . £609.00 . £1,245.00 . £335.00 . £1,246.00 . £199.00
AF-S 40mm f/2.8 D X Micro 60mm f/2.8 D Micro AF-S 85mm f/2.8 G E D Micro AF-S 85mm f/2.8 G E D Micro AF-S 85mm f/3.5 G VR D X IF-ED Micro AF-S 105mm f/2.8 G F S VR Micro IF-ED 200mm f/4D AF Micro IF-ED  NIKON SPEEDLIGHTS SB-910 Speedlight SB-700 Wireless Speedlight Commander SB-700 Wireless Remote Speedlight  MANUAL FOCUS NIKKOR AIS I 20mm f/2.8 Nikkor 24mm f/2.8 Nikkor 24mm f/2.8 Nikkor 24mm f/2.8 Nikkor 45mm f/2.4 Nikkor 45mm f/2.4 Nikkor 50mm f/1.4 Nikkor 50mm f/1.4 Nikkor 180mm f/2.8 P Nikkor 180mm f/2.8 P Nikkor	NSES . £189.00 . £365.00 . £365.00 . £375.00 . £609.00 . £1,246.00 . £335.00 . £299.00 . £199.00 . £159.00 . £159.00 . £159.00 . £159.00 . £616.00 . £615.00 . £615.00 . £325.00 . £325.00 . £743.00 . £743.00 . £799.00
AF-S 40mm f/2.8 D X Micro. 60mm f/2.8D Micro. AF-S 85mm f/2.8G ED Micro. AF-S 85mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-710 Wireless Speedlight Commander. SB-7200 Wireless Remote Speedlight.  MANUAL FOCUS NIKKOR AIS I 20mm f/2.8 Nikkor. 24mm f/2.8 Nikkor. 24mm f/2.8 Nikkor. 45mm f/2.4 Nikkor. 45mm f/2.4 Nikkor. 45mm f/1.4 Nikkor. 50mm f/1.4 Nikkor.	NSES . £189.00 . £365.00 . £365.00 . £375.00 . £609.00 . £1,246.00 . £335.00 . £299.00 . £199.00 . £159.00 . £159.00 . £159.00 . £159.00 . £616.00 . £615.00 . £615.00 . £325.00 . £325.00 . £743.00 . £743.00 . £799.00
AF-S 40mm f/2.8 D X Micro 60mm f/2.8 D Micro AF-S 80mm f/2.8 G E D Micro AF-S 80mm f/2.8 G E D Micro AF-S 85mm f/3.5 G VR D X IF-ED Micro AF-S 105mm f/2.8 G F S VR Micro IF-ED 200mm f/4D AF Micro IF-ED  NIKON SPEEDLIGHTS SB-910 Speedlight SB-700 Speedlight SB-700 Speedlight SB-8700 Speedlight SB-8700 Speedlight SB-8700 Speedlight SB-81 Close-Up Commander Ki SB-81 Close-Up Commander Ki SB-81 Close-Up Commander Ki SB-81 Close-Up Remote Kit SU-800 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight  MANUAL FOCUS NIKKOR AIS I 20mm f/2.8 Nikkor 24mm f/2.8 Nikkor 24mm f/2.8 Nikkor 35mm f/1 4 Nikkor 45mm f/2.8 P Nikkor 50mm f/1.4 Nikkor 180mm f/2.8 E D Nikkor 180mm f/2.8 E D Nikkor 180mm f/2.8 E D Nikkor 20M-NIKKOR MANUAL AIS I 28-85mm f/3.5-4.5 Zoom-Nikkor	NSES . £189.00 . £365.00 . £369.00 . £375.00 . £609.00 . £1,246.00 . £335.00 . £299.00 . £199.00 . £159.00
AF-S 40mm f/2.8G DX Micro Bomm f/2.2 BD Micro AF-S 60mm f/2.8G ED Micro AF-S 60mm f/2.8G FD Micro AF-S 105mm f/2.8G AF-S VR Micro IF-ED Micro AF-S 105mm f/2.8G AF-S VR Micro IF-ED 200mm f/4D AF Micro IF-ED NTKON SPEEDLIGHTS SB-910 Speedlight SB-400 Speedlight SB-400 Speedlight SB-R1C Iclose-Up Commander Ki SB-R1 Close-Up Remote Kit SU-800 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight MANUAL FOCUS NIKKOR AIS I 20mm f/2.8 Nikkor. 24mm f/2.8 Nikkor. 24mm f/2.8 Nikkor. 35mm f/1.4 Nikkor. 35mm f/1.4 Nikkor. 50mm f/1.4 Nikkor. 50mm f/1.4 Nikkor. 50mm f/1.5 Nikkor. 200M-NIKKOR MANUAL AIS I 28-85mm f/3.5-4.5 Zoom-Nikkor	NSES . £189.00 . £365.00 . £369.00 . £375.00 . £609.00 . £1,245.00 . £395.00 . £299.00 . £199.00 . £159.00
AF-S 40mm f/2 8G DX Micro Bomm f/2 2B D Micro AF-S 60mm f/2 3G ED Micro AF-S 60mm f/2 3G S VR DX IF-ED Micro AF-S 105mm f/2 3G AF-S VR Micro IF-ED 200mm f/4D AF Micro IF-ED 200mm f/4D AF Micro IF-ED NIKON SPEEDLIGHTS SB-910 Speedlight SB-400 Speedlight SB-400 Speedlight SB-8100 Speedlight SB-R1C Iclose-Up Commander KI. SB-R1 Close-Up Remote Kit. SB-R1 Close-Up Remote Kit. SB-R200 Wireless Speedlight Commander. SB-R200 Wireless Speedlight Commander. SB-R200 Wireless Romete Speedlight MANUAL FOCUS NIKKOR AIS I 20mm f/2 8 Nikkor 24mm f/2 8 Nikkor 24mm f/2 8 Nikkor 35mm f/2 8 Nikkor 50mm f/1 4 Nikkor 50mm f/1 5 Nikkor 50mm f/1 6 Nikkor	NSES . £189.00 . £365.00 . £395.00 . £375.00 . £609.00 . £1,245.00 . £395.00 . £299.00 . £199.00 . £199.00 . £159.00
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# **British seaside**

The Amateur Photographer Masterclass with Tom Mackie

Where better to take pictures in the summer than a seaside town? **Tom Mackie** meets five AP readers in Southwold guay, while **Gill Mullins** puts down her candyfloss to take notes

THERE are some things Britain does with world-class élan - cream teas, selfdeprecation, the breezy co-option of foreign words – but we're in a league of our own when it comes to seaside resorts. They started to flourish in the 18th century when 'sea-bathing' first became a fashionable health treatment, and came of age with the Victorians, who added Punch and Judy, buckets and spades, piers and promenades. Even the beach hut is a direct descendent of their horse-drawn, modesty-protecting bathing machines.

So where better to go for our first landscape Masterdass of the summer than that most guintessential of seaside towns, Southwold? Perched on the Suffolk coast, it's got everything you could wish to point your lens at - pristine sands, a lovingly refurbished pier, row upon row of brightly painted beach huts, a characterful quayside and a working lighthouse standing

somewhat incongruous sentinel over the sea from the middle of the town.

It's a favourite haunt of our expert, Tom Mackie. 'The nice thing about Southwold is that it has everything,' he says. 'There is plenty of scope, from those little beach huts on the sand that go for six figures, to quaint cottages and colour-washed houses, fishing boats in the harbour, even canons on the green overlooking the sea. It's simply the classic seaside resort."

We meet the readers – who are all from Great Yarmouth & District Photographic Society just up the coast - in the pier café. 'Think of the day in photojournalism terms,' says Tom. 'How are you going to sum up the whole place in, say, six images? You can do this by concentrating on the iconic "big" themes - the pier, beach huts, lighthouse, quavside - and then on little details, using a range of lenses and filters. Even on overcast days like this you can work an area and

come up with compelling images by playing around with composition and experimenting with different shutter speeds."

### LONG DAYLIGHT EXPOSURES

On the beach next to the pier, we're aiming to smooth out the movement of the waves with a long exposure to create interest in a dull scene. 'This can be tricky,' Tom says. 'Even if you stop down to f/22, you'll still be shooting at 1/4sec, whereas to smooth the waves you probably want around 30secs. So to cut down the amount of light hitting the sensor, you're going to need a neutral density (ND) filter to increase your exposure."

This can be achieved by using several 2 or 3-stop ND filters together, or a whopping 10-stop filter, such as the Lee Filters Big Stopper. Tom suggests shooting in aperture priority mode, using f/8 and starting at ISO 100, to see what the longest shutter speed possible is with this combination, although it might be necessary to shoot up to ISO 400 to get the right exposure.

With such long exposures, it's vital to steady the camera on a tripod and use a cable release. And always switch off image stabilisation when your camera is tripod-mounted,

### Play with lenses

Experimenting with different lenses can reap dividends, as Sue's punchy fisheye shot (above) shows. An alternative composition could include the entire handrail in the foreground Canon EOS 5D Mark III, 15mm fisheye, 1/800sec at f/8. ISO 100

### About the readers Terry Lewis



T've been taking pictures for a couple of years and really want to improve my landscapes, explains Terry. T'm learning a great deal from today, which I'll find useful for future shoots. Terry was

using a Canon EOS 7D with 10-20mm and 18-250mm lenses.

### Pat Newman



Pat, who was using a Canon EOS 7D with and 100-400mm lenses, says: 'I want to widen

my range to hoose my range to hoose my range to hoose landscapes, so I'll be practising composition and using filters. It's the first time I've used ND filters and they'll now be on my birthday wish list!'

### Sue Nuttall



Most of the time I shoot weddings and portraits through my business, sknphotographics.com, says Sue, 'so today is my R&R – it's like a

landscapes!' Sue was using a Canon EOS 5D Mark III with 15mm fisheye, 24-105mm and 28-300mm lenses.

### Bill Richmond



Bill was using a Canon EOS 60D with 10-24mm and 18-200mm lenses and says: 'My main interest is wildlife, so my aim today is to improve my landscapes – something I've done but

not to the standard I want to achieve.

### Richard Roberts



'I took up photography last year. Today I'm concentrating on

composition and using the right settings to get great results – and with more than 300 pictures taken, I'm more than pleased with the results.

Richard was using a Panasonic Lumix DMC-FZ100 with 24x zoom lens.



otherwise the system's gyros will 'hunt' in an attempt to stabilise an already rock-steady camera.

### **EXPOSURE COMPENSATION**

In the early afternoon the sun breaks through, bringing the blue skies we need to effectively frame the white lighthouse - it simply wouldn't work against a bland grey backdrop - and the sidelighting is perfect for using a polarising filter to maximise colour saturation in the sky.

With a bright subject like a white lighthouse, your meter can be fooled into underexposing,' Tom reminds us, 'so vou'll need to add some exposure compensation. To get this right, experiment by adding it incrementally - 1/3EV, 3/3EV and so on. When doing this, it's important not to get caught up by what you see on the camera screen, but rather to go by what the histogram shows. Your histogram indicates the distribution of exposure across the image: lighter pixels (highlights) on the right and darker pixels (including shadows) to the left. The more even its display, the more information you'll have in your image and the better the exposure will be, so look for a smooth, centrally peaking bell curve. The trick is to expose as far to the right as possible without blowing out the highlights.

### **SELECTING THE OPTIMUM APERTURE**

For images like the lighthouse, with a relatively flat subject field, Tom recommends shooting at an aperture around f/5.6-8 for optimal sharpness. 'You don't need lots of

# Your AP expert... **Tom Mackie**

A former contributor to AP's Photo Insight series, Tom Mackie is one of the world's leading photographers. He has spent many years as an architectural,

industrial and landscape photographer, and has a penchant for panoramic photography. Tom has published several books and written numerous articles for photography magazines. He also lectures on photography and regularly holds workshops in the UK and abroad. www.tommackie.com

depth of field with this type of subject - all f/16 will do is soften the image,' he says. Conversely, for the beach huts on the sand dunes, we want to include the marram grass in the foreground, which means choosing a narrower aperture such as f/16 or f/22 to increase the depth of field, and therefore softening the image slightly.

To get the most out of your lenses, Tom recommends testing each one for its optimum aperture. Simply take test shots at each aperture and check them on the computer to see which aperture gives the sharpest results - look carefully at both centre and edge sharpness. You'll usually find it's around f/8.



## Top tip

When shooting this close to the sea, it's a good idea to cover the camera and lens with a waterproof cover in between shots, to protect them from the salt spray.





## Long exposures

For this photograph, Pat has used a 10-stop ND filter to create an exposure long enough to smooth out the wave motion. By slightly shifting her position on the beach for the main shot she has added far more depth and foreground interest and colour, to lead the eye in, while minimising the amount of bland sky in the frame. This type of scene can look particularly effective in black & white.

Canon EOS 7D, 17-55mm, 15secs at f/14, ISO 100, 10-stop ND filter

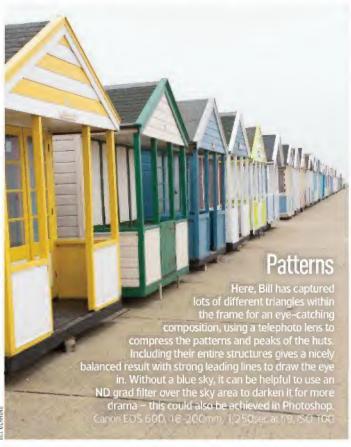


'Think of the day in photojournalism terms - how are you going to sum up the whole place in, say, six images?"



### Context

By including the cannon and the Victorian cottages at the foot of the lighthouse, Bill has given this image some context, explicitly referencing its location and history in a way that a tightly cropped shot of the tower alone could not have done. Cropping slightly from the right would create an even stronger composition. Canon EOS 60D, 18-200mm, 1/125sec at f/20, ISO 250





'With a bright subject, your meter can be fooled into underexposing, so you'll need to add exposure compensation'

# MORE TO EXPLORE

**THERE'S** no shortage of interesting seaside towns in the UK. If you're keen on beach huts, try Ventnor on the Isle of Wight or Mablethorpe in Lincolnshire, which sports traditional and ultra-modern designs, while for bustling harbours head to Stonehaven near Aberdeen or Whitby in North Yorkshire.

To shoot piers, visit Llandudno in Wales, Cromer in Norfolk, or Brighton, where the remains of the fire-ravaged West Pier contrast with the glitz of the Palace Pier. Southend-on-Sea, the world's longest pier at 1.3 miles, has its own railway line.

For the classic 'kiss-me-quick' resort, head to Blackpool, with its Pleasure Beach, iconic trams and Eiffel-inspired tower.

## Crop tight

 Be prepared to change your shooting position to exclude any distracting elements. For instance, here, Richard moved closer to the huts to crop out the bushes, windbreak, sky and concrete that appeared in his first shot. By doing so he was able to create a much stronger composition that emphasises the lines and graphic structures. Including the person towards the end of the promenade also helps lead the eye into the picture. Panasonic Lumix DMC-FZ100, 1/80sec at f/8, ISO 100







# Frames within frames

Make use of any frames you can find - a classic beach-hut approach is to use a telephoto lens with a narrow aperture to shoot through their porches, bringing the frames into sharp focus. However, without a focal point within the frames the shot will lack interest (far left). Using a carefully placed (if precariously balanced) model gives the eye something to settle on. Canon EOS 7D, 70-200mm, 1/60sec at f/16, ISO 100





### **Details**

Southwold guayside is an ideal spot for shooting details - look for colour, design, frames and lines. And think tight cropping, as with Richard's graphic rope shot, and Terry's boat wheel - his post-processing also adds to the vintage feel. Gill's boatwheel alternative (above) shows the original colours and the contrasting effect that a different crop creates.

Terry's boat wheel: Canon EOS 7D, 18-250mm, 1/40sec at f/8, ISO 100 Richard's old rope: Panasonic Lumix DMC-FZ100, 1/15sec at f/8, ISO 100



## Top tip

Try reader Bill Richmond's 5p alternative to ND filters. Cut a reel of aluminium-coated foil (as used for shielding windows) into several discs to fit a UV filter, then place sheets of it between the filter and lens. For a recent eclipse. Bill used five sheets, equating to around 4 stops. It creates a milky, softening effect that's perfect for experimenting with.





Southwold is at the end of the A1095, just off the A12 and roughly halfway between Lowestoft and Aldeburgh (worth a visit itself for its quaint architecture, shingle beach and world-famous fish-and-chip shop).

**Parking** 

There's free parking in Ferry Road and by the pier, or try the pay-and-display car park just north of the pier or at Harbour Quay. Be warned that parking is at a premium on a hot summer's day.

The lighthouse is open to visitors most of the year, depending on the weather and operational requirements (adults: £3.50). For details, visit www.trinityhouse.co.uk or call 01502 724 729.

Harbour

Southwold Harbour is just a mile south of the town, from where you can walk over the Bailey bridge or, for the princely sum of 90p, take the ferry rowboat across the narrow River Blyth to the photogenic hamlet of Walberswick (otherwise it's a 16-mile road trip).

### **EQUIPMENT** CHECKLIST

Zoom lenses: The classic landscape photography pairing of 24-70mm and 70-200mm lenses covers everything from wideangle landscapes to telephoto details.

Tripod: Essential for steadying the camera and giving you time and space to compose your shot.

Cable release: Prevents camera shake ruining long exposures.

ND grad filter: Enables you to easily balance a bright sky with a darker

foreground.

Polarising filter: Boosts colour saturation - ideal for brightly coloured beach huts.



## Taking part

**EVERY** month we invite three to five AP readers to join one of our experts on a free day's assignment. The experts are Tom Mackie (landscapes), Cathal McNaughton (documentary and photo essays), **Annabel Williams** (location portraiture) and Luke Massey (wildlife). Our next confirmed Masterdass will be with Tom Mackie in Jersey. If you would like to take part, visit www.amateurphotographer. co.uk/masterclass\_Please state which Masterclass you would like to attend and include your name, address, email address, daytime telephone number, some words about your work and three or four images.

AP publishes more reader photographs than any other photography magazine

# ReaderSpottight



Sunset in the desert 1 The pastel colours of this scene work well – it's a very serene image Nikon D800, 24-120mm, 1/80sec at f/11, ISO 800, polariser

Reflections, Grand Mosque 2 Abu Dhabi is a terrific photographic opportunity, and Glyn has made the most of it with this image Nikon D800, 24-120mm, 1/160sec at f/18, ISO 400,



## **Glyn Hopping Hertfordshire**

Glyn, 57, has been a photography enthusiast since he was a teenager, but his passion was truly ignited with the advent of digital imaging. His favourite photographic subjects are landscapes and air shows. Glyn enjoys the contrast between the two, and feels they both have an artistic beauty of their own. Most of all, he loves the way that photography requires total concentration and pushes other thoughts from his mind. To see more of Glyn's images, visit his website at <a href="https://www.ghlandscapes.com">www.ghlandscapes.com</a>.







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## **Dean Messenger** Surrey

Dean was 14 years old when he was given his first camera, and his blossoming enthusiasm for the craft meant that he quickly moved up to a Praktica MTL5B SLR. Since then, he has explored several genres and tried numerous cameras, and currently finds the most reward in shooting minimal landscapes in black & white. He loves how photography gives him the opportunity to preserve a moment in time: 'The ability to take an everyday sight and turn it into an image that people

will stop and look at, when previously they may have not noticed or seen when passing by,' he says. Dean is continuing to explore his photography, and says that every day when he picks up his camera he looks to find something new to shoot, or a new technique with which to experiment. If you like the look of the images on these pages, you can find more on Dean's website, <a href="www.pixelviii.com">www.pixelviii.com</a>, where he also shoots colour landscapes, wildlife, flora and abstracts.





### Trees

1 The trees act as a frame within a frame in this moody image Fujifilm X-E1, 18-55mm, 1/450sec at f/8, ISO 400

The Shard at night 2 A contrasting image such as this is difficult to expose correctly, and Dean has done an excellent job Fujifilm X-E1, 18-55mm, 123secs at 1/9, ISO 200

Battersea black & white 3 The wide angle allows the viewer to fully appreciate this classic piece of London Canon EOS 500D, 10-20mm, 30secs at f/9, ISO 100, tripod

Box Hill stepping stones 4 A well-judged shutter speed gives the water its glassy effect without removing distinction Canon EOS 500D, 10-20mm, 20secs at f/22, ISO 100, tripod





Joe the sweep 1 This is a simple but effective portrait, with real character to it Canon EOS 7D, 18-135mm, 1/160sec at f/8, ISO 160

### Chatting in the Red Lion

2 The use of black & white augments the period feel of this image, with the ladies in 1940s attire Canon EOS 7D, 18-135mm, 1/50sec at f/8, ISO 400

Shining engineering 3 This close detail shows us a different view of a working steam train

Canon EOS 7D, 18-135mm, 1/125sec at f/4, ISO 200





## **Julie Donovan** Nottingham

Julie has always been interested in photography, as her father used to develop his own films, but she only started taking it seriously a few years ago after buying a DSLR and attending Photoshop classes. She enjoys the opportunities given to her by digital software and uses it to push her images that little bit further. 'I like to take a range of topics and then play around with them in photo software, in many cases adding other photos to the final picture,' she says. Julie is always looking for new effects to play with, and in the future she would like to try fashion photography.

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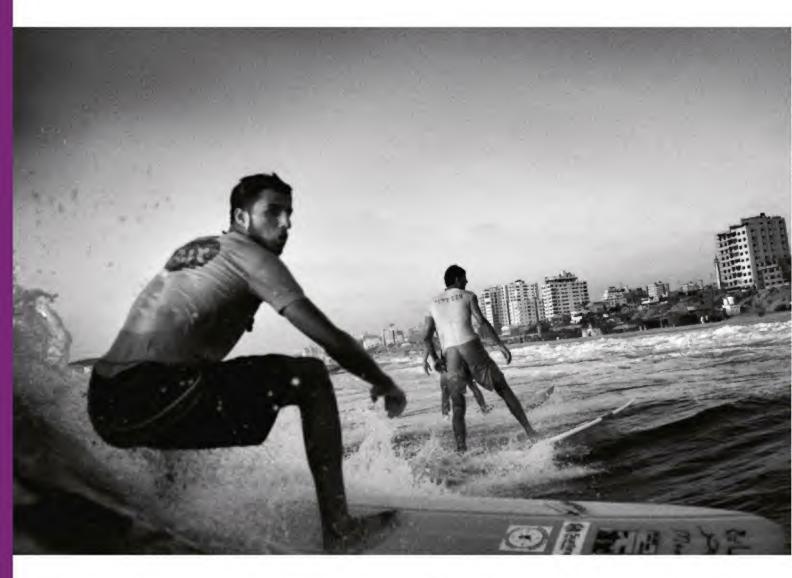
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# Fresh perspectives

Photojournalist **Andrew McConnell** explains how he set about devising and shooting a photo project in the Gaza Strip. He talks to Jon Severs

WHEN Irish photographer Andrew McConnell went to Gaza, his aim was the same as the hundreds of professional photographers that had gone before him: to document the long-running conflict with Israel and its impact on a people he says are residents in the 'largest open prison on earth'. However, if you look through the photographs that make up his photo essay Leaving Gaza you won't see the guns, or bomb damage, or hospital wards spilling patients into corridors that make up the usual imagery from this region. For when Andrew went to Gaza, he went not to the heart of the military action, but to the beach.

I read an article years ago about this little surf club in Gaza,' he explains. 'It was astonishing to me at first that people were surfing in that environment. But then you think about it and you realise, where would you need it more than there? It makes so much sense. Surfing at its core represents freedom - that is the overriding emotion it gives you. And these people essentially live in a prison, trapped within their own borders'

For Andrew, it was an ideal opportunity to comment on a region that was so often portrayed purely on an issue basis - the images could present an alternative

Surfers ride a wave near Gaza City

perspective. This 'alternative perspective' is central to Andrew's photographic philosophy, and it is an approach that he has applied to subjects including refugees in the Western Sahara, the Wagenia tribe in the Democratic Republic of Congo, and the rubbish dumps of Ghana.

'I don't see the point in going out and shooting imagery that has already been done or is well known,' explains Andrew. 'I want to find new ways of telling stories. It's the unknown that drives me.'

It's proved a successful strategy, winning him most of the profession's top honours, including prestigious Sony World Photography, NPPA and World Photo accolades. It's with the Leaving Gaza series that he arguably gained most widespread popular acclaim, however, with the discord between people's perceptions of Gaza and Andrew's reality proving an unavoidable draw to mainstream magazine and newspaper audiences.

And yet for a long time it looked like the Leaving Gaza project would never happen. When Andrew first had the idea in the early 2000s, it was near impossible for a freelance photojournalist to get into Gaza. It didn't look like the situation

### **Documentary** Leaving Gaza

was due to improve any time soon. Then in 2008, the border was unexpectedly opened at Rafa, Egypt, and Andrew seized his chance. He contacted a non-profit organisation, Explore Corps, that was working to equip the surfers, and got the contact details of the only surfer with a decent command of English. He arrived in December that year.

### **CATCHING SOME WAVES**

Unlike some photo essayists, Andrew is unafraid to start photographing straight away, seeing his use of the camera as part of the process of building the relationship. Hence, when his contact rang on his third day in Gaza to say the waves were good enough to surf, he headed straight to the beach with his camera at the ready.

'They all wanted a picture taken, they were coming towards me, giving me the thumbsup, doing things I did not necessarily want them to do, but that first day I just let them rip it up and have fun,' he reveals.

What Andrew wanted the surfers to do on that first day was not necessarily what he ended up aiming for. He explains that his initial ideas about the story of the essay quickly changed.

'When I started, my idea was to shoot a series of people paddling towards the

camera - I wanted to see an intensity in their eyes as they looked towards the horizon,' says Andrew. 'For me, that idea spoke in powerful terms of escape and freedom. They are some of the only people that get to leave Gaza. You do not see the horizon, it is just beyond their grasp but they are striving for it. It was powerful commentary on the Palestinian issue.

'However, it became apparent that there was so much that I needed to shoot on land too,' he continues. 'I needed to show surfing scenes (as that is what they do) and also show life on land. It was a method that put the surfing in context. I felt I needed the human aspect of it all. They are normal people living in an extraordinary setting, but just trying to get on as people anywhere else would. They are living a life that can, at times, be mundane so they find a way of enjoying themselves."

### **GETTING THE SHOTS**

It wasn't just what to shoot, but how, that Andrew had to consider. Though a fan of the traditional glamour of surf photography being a surfer himself after growing up near the beaches of western Ireland - he felt he wanted to do something different with these photos. So one of his first decisions

Right: Ali Ayrhim walks along Sheik Khazdien beach with his surfboard in Gaza City







Left: Surfers melt candles onto their boards before going off to surf. Surf materials like wax are impossible to find in Gaza City

Far right: Horses and their owners take a dip in the Mediterranean Sea. The sea is a much-needed distraction from the struggles of daily life



'Surfing images can be very beautiful but,

at times, generic,' explains Andrew. 'I wanted this to go beyond surf sports photography. It was a reportage story about surfing but also what surfing represents in a place like Gaza. By shooting in black & white, I separated these photos from that established genre of

vivid, bursting colour."

The casing (see page 36), and the speed of the surfers, also meant autofocus was troublesome. 'The underwater housing was so bad that it was very difficult to see through the viewfinder,' admits Andrew. 'It made autofocus, with the surfer moving so quickly and me unable to track him, problematic. I ended up setting the focus for two metres. I wanted narrow depth of field so I would shoot multiple exposures from four metres out to when he went past, so I would at least get one shot at the optimum distance for focus.

Andrew was always floating as he took the photos – he says shooting from a surfboard is far too unstable. In terms of positioning. he explains that it is really just a question of putting yourself in front of the surfer before he catches the wave. This was easier said than done with the strong current



of the Mediterranean Sea.

'I suppose the one key benefit was that I kept having to swim back to where the surfers were as the current kept dragging me away,' he laughs. 'I got incredibly fit!'

As for composition, Andrew gives a wry chuckle. 'If you are shooting anything that is happening very quickly in front of you, make sure you shoot a hell of a lot of pictures,' he says. 'Sometimes things happen so fast you don't have time to think about composing the image. I shot more images on this project than any other. I came out of the water with hundreds and hundreds of pictures and 20-30 would be in focus, look right, and work. Digital came into its own, as shooting film during this project would not have been possible."

### **NARROWING IT DOWN**

Andrew ended up producing the final series of images over two trips: a month in December and four months the following summer, in 2009. The time period may sound extensive, but Andrew says that all photo essays need investment of time so the subjects know you and trust you.

Knowing the subjects so well does [ put a lot of pressure on the editing





# **STAYING DRY**

The practicalities of photographing in the sea

AS FOR the practicality of shooting in water, Andrew was not exactly equipped with the latest protective kit.

I essentially had the cheapest housing you can get, which is basically a plastic sack that I put my Canon EOS 5D Mark II into,' he says. 'It's kind of like a condom for a camera. It is a frustrating bit of kit as it is really difficult to get access to the buttons, but underwater housings are very expensive and this was the only option open to me.

To a degree, this kit limitation dictated the type of shots he could take in the water, and how he took them. In terms of the lens, he originally opted for a 24mm lens but found he got some vignetting so swapped for a narrower 35mm lens, which solved the problem. As for settings, he would set the optimum ISO and exposure for the conditions that day while he was on the beach, then leave them largely alone when he was in the water. 'Trying to change the settings through the casing was just too fiddly and you'd miss shots as you tried,' he says.



Surfing brothers Mahmoud and Yusef Alryashi paddle into the Mediterranean Sea

process - as you want to do the people that became friends justice - but Andrew says editing for photo essays is stressful for other reasons too.

'Editing a project like this is such a strange process - I often go through the images many times,' says Andrew. 'You have to get a real sense of them and a deep understanding of how they can work together. Sometimes a picture won't immediately stand out but it can be very important in the wider story. I don't find it a pleasant process - it can be very tiring and stressful."

In this case, things were made all the harder because of the political context that is attached to everything that comes out of the disputed territory, and the nature of Andrew's project ran the risk of suggesting life was OK for the people of Gaza, that the stories of suffering were overblown. It was a risk he was aware of from the start.

'Some people did worry that my project would cause people to think everything is fine in Gaza,' says Andrew. 'My response would be that I wanted to show how people really live. When people see they are normal people trying to live their lives, that they are not all carrying guns, that it is not a militaristic society, that they are just people like the rest of us, that is powerful. It moves people much more than the regular conflict imagery that people are bombarded with and are used to:

Andrew's approach in his Leaving Gaza series is a lesson to all photographers that the obvious, or the most shocking, is not always the most powerful. His images portray a pastime that is the antithesis of what people perceive of the Gaza territory. Yet keeping the context of that territory central to his images, Andrew has created a photo essay that is not just accomplished photographically, but that has the power to change people's minds as well.

Ibrahim Almassi breaks through the surf

Andrew will be featured in next week's Photo Insight, talking about his project The Last Colony. To see more of his images visit www.andrewmcconnell.com

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# Loving the light



AP reader and amateur photographer **Martin Leighton** reveals the secrets behind his beautiful landscape photos

**1 LOVE** being outdoors,' starts Martin Leighton. 'I live in a bit of a concrete jungle, and photography is a way of escaping that. I always wanted to draw and paint, but I was no good so I chose photography as a way of recording what I saw.'

A part-time gardener and full-time

amateur photographer, you might recognise Martin's photos, having previously starred in our *Reader Spotlight* pages. 'Last year I spent a lot of time going through my old slides and getting scans. I then sent them to AP and it has all started from there.'

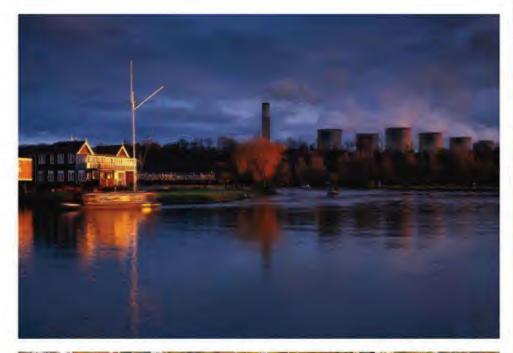
Having got into photography ten years

ago, Martin admits that, like many amateur photographers, he can blow a bit hot and cold. 'I go through phases when I can spend less time on my photography and less money. Especially with film photography, I can't just snap away until I'm happy.'

Martin is one of that band of enthusiasts who still shoot exclusively on film. He also boasts medium-format cameras and prime lenses that would make most landscape photographers drool. 'I have a Bronica ETRs and a Pentax 67II. I've never used a digital camera. I joined a club recently and was looking at them but I get great results from what I've got, so why would I switch?'

Admitting he may have to take up digital if film becomes hard to come by, or if costs pile up, Martin doesn't relish this change. 'There's so much detail with film. I think that film is still better than digital in terms of results.'

#### AP reader profile Martin Leighton







**BEING JOE CORNISH** Martin started his photographic

journey with just a 'cheap throwaway carnera', and it was the work of Joe Cornish that inspired him to invest more in his new hobby. 'Cornish's book First Light inspired me to go out and get a Minolta 35mm camera, and then I bought a Canon

#### IN THE BAG

- Pentax 67II
- Fujichrome Velvia 50,
- 45mm, 55mm, 75mm and 105mm lenses
- Lee Filters polariser, 0.9ND grad filter, warm-up filter
- Gitzo tripod
- Jessops light meter

EOS 5. I still shoot on film to this day."

Other than books like Cornish's, Martin is entirely self-taught, a fact he put down to the simplicity of film cameras compared to digital. I could take my camera apart and put it back together; I bet most people couldn't do that with their digital cameras.'

As well as his trusted medium-format models, Martin's kit bag also holds two prime lenses of 45mm and 55mm. These wideangle lenses allow Martin to create his foreground-rich landscape images. 'You also have to buy the right filters,' he continues. 'I always use a warm-up filter from Lee Filters for my sunsets and sunrises. I also always have ND grads with me.

Martin advocates trying to get as much right in-camera as possible, so being prepared is obviously important to him. 'You can't expect to just turn up at a new location and take great photos, you have to do your research.' For Martin, this involves more than Top: 'Sawley reflections' Pentax 67II, 75mm, 1sec at f/11, 0.9 ND Grad, tripod

Above: 'More orange and yellow than Moorgreen' Canon EOS 5, 28mm, 1sec at f/22, tripod

Top: 'My Beach' Pentax 67II, 45mm lens, 2 secs at f/22. 0.9 ND Grad, tripod just scouting the location beforehand. I look at weather and pressure charts. I go out in high pressure, especially when it is coming up from the south. The types of skies that this produces are what I want in my images. It's also nice and warm!

Having done his research, Martin always ensures he takes his sturdy Gitzo tripod and his light meter along with him, and his camera is always loaded with Fujichrome Velvia film. And generally speaking, he's happy with his kit bag. 'If I had the money, I'd probably buy a hybrid like the one Joe Cornish uses, which is half large-format and half digital, and means he can blow up his images with no loss of quality."

#### THE NEXT LEVEL

Having only just started showcasing his work, Martin's still driven by his ambition to create amazing photos rather than turning professional - although this isn't something



he discounts entirely. 'The sort of feedback and results I get from these bits of exposure will decide whether or not I turn pro."

For the time being, Martin's happy shooting for the love of it: 'The best thing about photography is when you see the results. When you see the prints and scans, and get the film back from the lab. It's nice to see you've done a good job. When you get the right light, it's very therapeutic. It's like sitting with a blank canvas and creating a painting from scratch.'

Martin uses a local company BPD Photech to do his processing, not having had the time or money to create his own darkroom. He's only just started to dip his toe into the world of post-production. 'Up until recently, I never even looked at Photoshop. I used to slate post-production. But I've had a play with GIMP software and what I do is only what you can traditionally do in the darkroom. I never add anything

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that wasn't there. I remove blurred sheep or dust spots, for example, but I'd never change the sky. I get it as near to perfect in-camera.'

Shooting mainly landscapes - 'I don't have the patience or kit for wildlife' - Martin is out and about in all weather, explaining: 'There is no such thing as "bad weather" - you simply need to be prepared. Some of the best light is flat lighting. If you go into a forest in autumn, flat lighting shows off the colour. It depends what you're shooting and what you want to achieve.

#### **AMATEUR ADVICE**

With an impressive portfolio and more to come ('I've only just started looking through all my slides'), Martin has achieved a lot in a short space of time. Much of this seems to be down to his methodical approach to preparation. 'When you shoot on film like I do, there's no safety net. There's no auto."

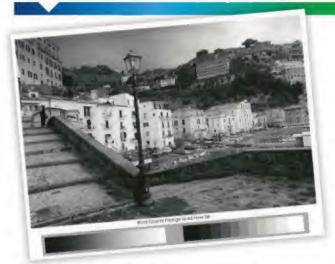
He continues: 'If you're going to go

out shooting landscapes, learn weather patterns, know how the British weather works. Secondly, get to know your camera inside out. Buy all the kit you need - lenses, filters, tripods and light meters. Then, try to create your own style. Learn from other photographers but switch it up, try shooting a scene in a new way. A good photo is never going to be a point-and-shoot effort, so do your homework."

Setting his sights on his next challenge - 'I'd love to visit Lofoten Islands in Norway and shoot the Northern Lights' - Martin is one to keep an eye on. Talking of which, you can see more of his work on Flickr, under the username Martini36. And remember. you can follow in Martin's footsteps and see your photos printed in AP. I love Amateur Photographer magazine,' he says, 'because it gives people like me a chance to showcase my work, and share my experience with other readers!'

# SIX OF THE BEST **Testbench**

Twice a month we test of six of the best **accessories** on the market.



A single test image was used for each paper to ensure that an accurate comparison could be made

# Baryta papers

Quality injet paper is as important as the printers and inks when it comes to printing. Vincent **Oliver** tests the best Baryta fibre-based papers

#### **Fotospeed Platinum** Baryta 300gsm

From £20.08 (for 20 A4 sheets)

www.fotospeed.com

Fotospeed Platinum Baryta is a smooth gloss surface with a hint of a warm tone. The print quality is deep and rich, similar to a silver-halide bromide print. The overall image errs on the side of dark almost to the point that some shadow detail is lost. This will be down to the profile, which can easily be rectified with an adjustment layer or Curves in most imageediting applications. The gradation has a smooth transition from deep black through to paper white, and

the greyscale patches show good separation from the third patch upwards. This media together with the profile would be a great choice for photographers who want to create a sombre mood.



#### Hahnemühle Glossy FineArt Baryta FB 350gsm

From £24.58 (for 25 A4 sheets) www.hahnemuehle.com



Hahnemühle has a very high reputation among fine-art photographers for its range of quality media. However, the Glossy FineArt Baryta FB 350gsm paper proved a disappointment. There is an overall slight magenta cast on the image area, which is down to a poor profile. The shadow areas display a similar effect to reticulation on film (break up of emulsion). The gradation at the dark end isn't smooth the black and greys. On the four darkest greyscale patches there is a lot of reticulation, which is also evident on the actual image, although a lot is hidden by

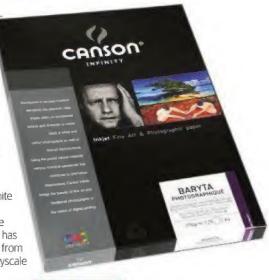
the texture of the stone pavement.

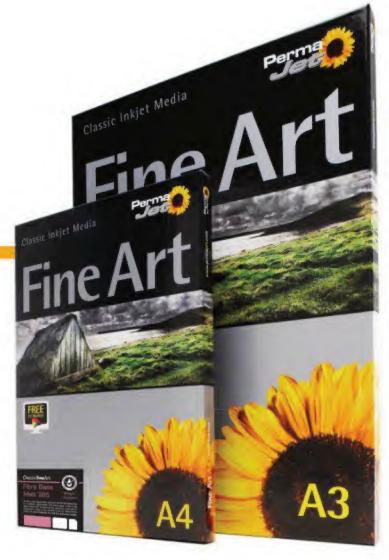


# Canson Baryta Photographique 310gsm From £10.33 (for 10 A4 sheets)

www.canson-infinity.com

The Canson media at 310gsm has a good photo-quality feel. I downloaded the profile from the Canson website and applied the recommended printer settings. The result is a gloss print with a broad range of tones. The blacks are well defined with good separation from the dark greys. The buildings have retained all detail in the white paintwork, and sufficient detail in the dark wall in the foreground. The gradation has an ultra-smooth transition from black to white, and the grevscale patches display a clean separation between each shade. The light greys have no visible colour cast, which indicates that this profile is a perfect match with our test printer.





#### Perma Jet FB Delta Matt 285qsm

From £19.76 (for 25 A4 sheets)

www.permaiet.com

This Delta Matt paper is the only matt-surface media in this test. It has a bright white paper base, which will be popular with photographers who want a clean-looking image. The matt surface does mute the blacks to the point that they almost become a dark grey. The overall print has a light, airy spacious feel and would suit subject matter with a lot of shadow detail. Matt surfaces are also popular with fine-art photographers. mainly due to the non-reflective quality of the

media. Both the front and the rear surfaces of the paper are similar in colour, but only one side is coated - be sure to print on the correct side



In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

#### 50mm lens round-up

We put 12 standard 50mm f/1.4 and f/1.8 lenses in a head-to-head test. AP 20 July: Lens

#### Special First Look:

Canon EOS 70D

Canon's replacement for the EOS 60D features a unique sensorbased method of autofocus. Richard Sibley has had a hands-on first look at the new Canon EOS 70D and reviews the new feature. AP 27 July

#### **Filters**

Lee Frost looks at the best filters for landscape photography. AP 27 July

#### **Olympus** Pen E-P5

Its retro style is bound to turn heads, but what is the E-P5 like to use? We test Olympus's 16.1-millionpixel compact system camera. AP 17 August

#### TESTBENCH: SIX OF THE BEST

We look at image-editing apps for smartphones and tablets

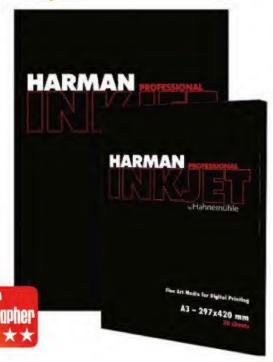
#### Harman Gloss Baryta 320gsm

From £5 (for five A4 sheets)

www.harman-inkiet.com

The Harman Gloss Baryta paper produced a clean, well-defined print with excellent tonal quality throughout. The black areas deliver good punch, but without sacrificing image detail. The white buildings jump out from the darker surroundings yet still retain detail. The paper base is not a pure white, instead having a soft warmth that is implied rather than seen. The profile Harman supplies via its website is spot on. The gradation ramp displays a silky smooth transition from black to white and there is excellent separation on each greyscale wedge. The 320gsm paper weight gives

the print sufficient rigidity to convince anyone that this is a high-quality product



Baryta is a barium-sulphate coating that is applied to fibre-based paper prior to other coatings. The benefits of the Baryta layer include greater detail and definition, extended tonal range and excellent archival properties. Fibre-based papers are highly recommended for fine-art and limited-edition printing. From this review, we tested each paper using an Epson Stylus Pro 3880 pigment-ink printer, having downloaded and used the manufacturers custom profiles for the relevant media. Other than that, our black & white test file was not altered for this review. All prices are taken from www.on-linenaner.co.uk

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is a fundamental part of landscape photography. In this article, Lee Frost explains how it's done

IMAGINE the scenario. You've risen with the larks to shoot an amazing view, set up your gear, composed the scene and taken a meter reading to ensure correct exposure. The foreground is perfect, the dawn sky is beginning to light up with fiery colours and you're about to bag the best shot of your life. But hang fire a minute where should you focus the lens to ensure everything is recorded in sharp focus? Should it be on that rock a metre or so in front of the camera, on the distant horizon or somewhere between the two? Not only that, what lens aperture do you need to provide sufficient depth of field? Should it be f/11, f/16 or f/22?

Faced with this dilemma, many photographers simply stop the lens right down to its minimum aperture - on the basis that by doing so, depth of field will be maximised - and focus the lens on infinity. When they do this, most of the scene looks as though it's in sharp focus through the

viewfinder. Other people just hit the shutter release with the lens set to autofocus and don't even consider what the lens is focusing on. Another popular rule of thumb is to focus the lens about one-third into the scene, but when visibility stretches for miles how do you estimate that?

In practice, all these methods can work if you're shooting with a wideangle lens or zoom as they provide lots of depth of field to play with. However, success using such techniques is more down to luck than judgement, so if you want to ensure that your landscapes are pin sharp from front to back you need a foolproof approach.

While striving to achieve the maximum depth of field, you also need to consider optimum image quality. Lenses tend to give their poorest optical performance at maximum and minimum apertures, with the sharpest results usually being obtained at a mid-range aperture of around f/8 or f/11. So, stopping down to f/22 may give

and could actually be counterproductive because the whole image will be less sharp.

This factor is more significant now than ever before because the resolution of the latest generation of DSLRs is so good that any optical flaws a lens has are magnified. Diffraction is common when you use a wideangle lens or zoom at minimum aperture and results in a loss of sharpness, especially in the image corners. However, if the aperture is opened up by a couple of stops, diffraction is almost eliminated and image quality is increased. Therefore, the key to depth-of-field control is to achieve front-to-back sharpness and optimum image quality, which means not stopping the lens down to its minimum aperture.

On a more practical level, stopping down to the minimum aperture also results in a slower shutter speed. This could lead to camera shake if you're shooting handheld (all the more reason to use a tripod for landscapes), but it also means that any movement in the scene may be recorded, which might not be desirable.



The depth-of-field scale found on a lens can be used to calculate the depth of field at a given aperture



With the lens focused on infinity, the scale indicates that at f/16 the hyperfocal distance is just under 2m



By refocusing the lens to the hyperfocal distance we can see that everything from just under 1m to infinity is in focus at f/16



As the scale isn't exact, nudge the focus so that infinity falls just outside the given aperture

# HYPERFOCAL FOCUSING

THE MOST effective way to maximise depth of field is by using a technique known as hyperfocal focusing, where the lens is focused on a specific distance - the 'hyperfocal distance' - for a particular focal length and aperture (f-number). If you use manual-focus prime lenses, you can use the depth-of-field scale marked on the barrel to find the hyperfocal distance. To do this, focus the lens on infinity and check the depth-of-field scale to see what the nearest point of sharp focus would be at the set aperture - the distance opposite the relevant f-number on the scale. In the picture (B), of a Zeiss 28mm prime lens, you can see that at f/16, with focus set at infinity, the hyperfocal distance is just under 2m, so with the lens focused on infinity, depth of field will extend from around 2m to infinity.

By refocusing the lens on the hyperfocal distance, depth of field will extend from half the hyperfocal distance to infinity. In the picture below left, you can see how this works. The same lens has been refocused on just under 2m, and if you look at the depth-of-field scale you can see that sharp focus will now be obtained from just under 1m to infinity. If you do this and then peer through your camera's viewfinder, much of the scene appears to be blurred.

The only thing you need to be aware of when using this method is that the depthof-field scale on the lens may not be very

accurate, so if you place infinity directly opposite the relevant f-number marked on the depth-of-field scale, you may find that the distant part of the shot is slightly out of focus. To prevent this, adjust the lens focus slightly so that the infinity symbol falls just inside the f-number on the depth-of-field scale, as shown here (D). It's also a good idea to take some test shots with your lenses, to establish how accurate - or not the depth-of-field scale is.

If you use autofocus zoom lenses, as most of us do, you have to approach hyperfocal focusing in a slightly different way.

First, you need to establish what the hyperfocal distance is for a given lens focal length and aperture setting, so you can then focus the lens on that distance. That's done using a simple mathematical formula:

 $F^2/f \times c =$  Hyperfocal distance F = Focal length f = lens aperture C = Circle of confusion

Circle of Confusion Full-frame =0.029mm APS-C = 0.018mm / 0.019mm Four thirds = 0.015mm

So, if you're using a zoom set to 28mm at an aperture of f/16, on a DSLR with a crop factor of 1.6x, the hyperfocal distance

#### FOR FULL-FRAME/35MM SLRS

	16mm	20mm	24mm	28mm	35mm	50mm	100mm	135mm	200mm	300mm
1/2.8	3.2m	5.Dm	7.0m	10m	15m	31m	123m	225m	495m	1110m
1/4	2.2m	3.5m	5.0m	7.0m	10.5m	21.5m	87m	157m	345m	775m
1/5.6	1.6m	2.5m	3.6m	5.0m	7.5m	15.5m	62m	112m	245m	555m
t/B	1.1m	1.7m	2.5m	3.5m	5.5m	11m	43m	79m	173m	388m
f/11	0.8m	1.3m	1.8m	2.5m	4.0m	8.0m	31m	57m	125m	282m
1/16	0.6m	0.9m	1.3m	1.7m	2.7m	5.5m	22m	39m	86m	195m
1/22	0.4m	0.6m	0.9m	1.3m	2.0m	4.0m	16m	29m	65m	140m
1/32	0.3m	0.5m	0.6m	0.9m	1.4m	2.7m	11m	20m	43m	97m

#### FOR DSLRS WITH A CROP FACTOR OF 1.5X (NIKON, SONY, PENTAX)

	16mm	20mm	24mm	28mm	35mm	50mm	100mm	135mm	200mm	300mm
f/2.8	5.0m	7.5m	11m	14m	23m	47m	188m	345m	750m	1690m
f/4	3.4m	5.3m	7.5m	10.5m	16m	33m	132m	240m	525m	1185m
f/5.6	2.4m	3.8m	5.5m	7.5m	11.5m	23.5m	94m	170m	375m	845m
f/8	1.7m	2.7m	3.8m	5.2m	8.0m	16.5m	66m	120m	265m	590m
f/11	1.2m	1.9m	2.3m	3.8m	5.9m	12.0m	48m	87m	192m	430m
f/16	0.9m	1.3m	1.9m	2.5m	4.0m	8.5m	33m	60m	132m	295m
f/22	0.6m	1.0m	1.4m	1,9m	3.0m	6.0m	24m	44m	96m	215m
f/32	0.4m	0.7m	1.0m	1.3m	2.0m	4.2m	16.5m	30m	66m	150m

#### FOR DSLRS WITH A CROP FACTOR OF 1.6X (CANON)

. OIL DOLLIO		*****	,, 01,01		011 01	inort for					
	16mm	20mm	24mm	28mm	35mm	50mm	100mm	135mm	200mm	300mm	
f/2.8	5.0m	8.0m	11.5m	15.5m	24.5m	50m	199m	360m	795m	1785m	
f/4	3.6m	5.6m	8.0m	11m	17m	35m	140m	255m	555m	1250m	
f/5.6	2.6m	4.0m	5.7m	7.8m	12m	25m	99m	180m	397m	895m	
f/8	1.8m	2.8m	4.0m	5.5m	8.5m	17.5m	69.5m	127m	278m	625m	
f/11	1.3m	2.0m	2.9m	4.0m	6.2m	13m	50m	92m	202m	455m	
f/16	0.9m	1.4m	2.0m	2.8m	4.3m	8.7m	35m	63m	139m	312m	
f/22	0.7m	1.0m	1.5m	2.0m	3.0m	6.5m	25.5m	46m	101m	230m	
f/32	0.5m	0.7m	1.Dm	1.4m	2.2m	4.4m	17.5m	32m	70m	156m	





Above: Here hyperfocal focusing has been used to ensure that everything from the fine blades of grass to the hills in the distance are in focus

Although the house is the subject of this image, it needed an object in the foreground to help balance the scene. Hyperfocal focusing means that both the foreground and background subjects are sharp

is 28 x 28/(16 x 0.018) = 784/0.288 = 2,722cm, or when rounded up, 2.8m.

By focusing the lens on 2.8m, depth of field will extend from half that distance (1.4m) to infinity. However, this is too fiddly to do every time you take a photograph, so to save you the bother we've prepared three tables showing the hyperfocal distances for common lens focal lengths and DSLRs with different sensor sizes. Photocopy the relevant table, laminate it and carry it in your camera bag as a quick reference when on location. Alternatively, buy a depth-of-field calculator like the ExpoAperture2 Depth-offield Guide (\$19.95 from www.expoimaging. com), or download an app to your smartphone such as TrueDoF Depth of Field Calculator (£1.99) or Simpler DoF (free).

#### **USING DOF TABLES**

To use the tables, simply find the focal length you're using along the top, the aperture (f-number) you want to use down the left side and then read across to find the hyperfocal distance. By focusing on the hyperfocal distance, depth of field will extend from half that distance to infinity.

All you do then is pick a point in front of you that you estimate is as far away as the hyperfocal distance you need to use and focus the lens on it - manually. You can use autofocus, but if you do, you need to make sure that an active focus point hits the right distance, or you have to lock focus where you want it then recompose. Focusing manually is much easier because once you focus the lens, you know it won't shift unless you shift it, which is handy if your camera is mounted on a tripod ready to go and you're waiting for

# DEPTH OF FIELD BASICS

**DEPTH** of field is the area extending in front of and beyond the point you actually focus the lens on that's also recorded in sharp focus. There are three factors that affect how big or small this area is:

Lens aperture – the smaller the lens aperture is (the bigger the f-number), the greater the depth of field, and vice versa, so f/8 gives more depth of field than f/4, but not as much as f/16.

2 Lens focal length – the shorter the focal length is, the more depth of field you get for any given aperture, so a zoom set to 24mm will give more depth of field at f/8 than the same zoom set to 50mm and f/8.

3 Focusing distance – for any given focal length and aperture, depth of field shrinks as the focusing distance if reduced. So, you'll get more depth of field with your zoom set to 85mm and f/11 if you focus that lens on 20m than you will if you focus on 5m.

Taking these three factors into account, if you want lots of depth of field use a wideangle lens set to a small aperture such as f/11, and if you want very shallow depth of field use a telephoto lens set to a wide aperture such as f/4

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the light to improve.

If you're not sure how much depth of field you need, focus on the nearest point you're going to include in the shot and then check the distance scale on the lens barrel to see how far away it is. You can then refer to the hyperfocal distance table to find out which aperture you need to use to achieve sufficient depth of field.

For example, if the nearest point in the scene is 3m away and you're shooting with a 35mm focal length on a full-frame DSLR, you need to use the aperture that will give you a hyperfocal distance of 6m because if you focus on 6m, depth of field will extend from 3m (half the hyperfocal distance) to infinity. In this case, f/8 is the nearest, with a hyperfocal distance of 5.5m

When you look through the camera's viewfinder, don't worry if much of the scene appears slightly out of focus. Until you press the shutter release to take a shot, the lens stays set to its widest aperture – f/2.8, f/4 or whatever – to give a bright viewfinder image, so the depth of field you see is what you'd get if you shot at the widest aperture, not the

aperture you're actually going

to use. The aperture closes

With so many fine textures in the foreground this scene it is important to make sure that they are as sharp as the tree and house that are the focal points of the image

down to the f-number set at the moment of exposure, but you don't see that because the reflex mirror pops up at the same time and blocks the viewfinder.

#### **BACK TO FRONT**

The main benefit of hyperfocal focusing is that it allows you to maximise depth of field at a mid-range aperture instead of simply stopping right down, so you achieve front-to-back sharpness and optimum image quality at the same time. This is especially important with wideangle lenses and zooms that suffer from diffraction at small apertures. To mimimise diffraction, shoot at f/8 or f/11 whenever possible, which you'll find you can do more often than not with wideangle lenses and still achieve front-to-back sharpness if you use the depth-of-field charts provided here.

To give you an idea, for a DSLR with a crop factor of 1.6x and a focal length of 20mm, if you shoot at f/11 and focus on the hyperfocal distance of 2m, you'll record everything in sharp focus from 1m to infinity – which is more than enough depth of field in most situations. With wider focal lengths, depth of field is even greater – at 20mm on a full-frame DSLR and an aperture of



f/11, depth of field is just 65cm (half of 1.3m) to infinity. It's unlikely you'll ever have foreground closer than 65cm, which means you should never need to stop down beyond f/11 with such a wide focal length.

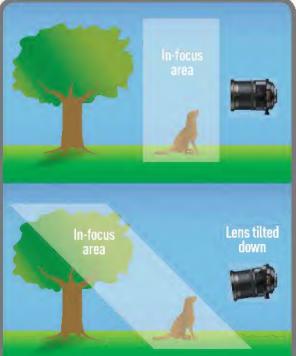
A word of caution: while the hyperfocal distances in these charts are accurate, don't rely on them completely. They put infinity on the very limit of depth of field and of acceptable sharpness, so you may find that the distant elements in a shot aren't quite as sharp as closer elements.

With most wideangle landscapes, the far distance is as important as the foreground or middle distance and therefore needs to be as sharp. To ensure this happens, you may need to focus a little further into the scene, so depth of field extends beyond infinity rather than to it. Also, the distance scale on your lenses won't show fractions of metres, so you'll have to estimate and you may not always get it spot on - which will then have a small effect on exactly how much depth of field you get.

The key is to check your images carefully so you can spot any problems with unsharp areas and solve them there and then. The latest generation of DSLRs have big, bright, high-resolution preview screens, so you

can zoom right in and scroll from the top to bottom to ensure sharpness is acceptable. If the far distance and/or nearest points aren't acceptably sharp, you need more depth of field, so stop down 1/3, 3/3 or a full stop more, reshoot and recheck the image. If you stop down a full stop, adjust the focus using the hyperfocal table

Telephoto lenses are slightly different. They reduce depth of field significantly compared to wideangle lenses, and you can see from the hyperfocal tables that once you get beyond a 100mm focal length, the hyperfocal distances are so great that it's impossible to gauge them because the distance scales on telephoto lenses and telezooms don't go to such big numbers before you hit infinity. Fortunately, because telephoto lenses magnify the scene, everything you include in a shot will usually be quite a distance from the camera, so you don't need so much depth of field anyway and you'll usually find that you can keep everything sharp at f/11 or f/16. Also, telephoto lenses suffer less from optical flaws such as diffraction, so you needn't worry about stopping right down to f/22 or even f/32.



Tilting the front element of a tilt-and-shift lens allows us to also tilt our depth of field. In this example, the depth of field tilts backwards to include both the dog

# **USING TILT-**AND-SHIFT **LENSES**

TILT-AND-SHIFT lenses are popular among landscape photographers as they allow you to keep the lens set to its optimum aperture of f/8 or f/11 for maximum image quality, but achieve a depth-of-field effect equivalent to a much smaller aperture with a non-tilt lens. This is possible because the lens can be tilted down without moving the camera position, so the plane of focus is angled relative to the image plane. Objects at different distances from the camera can then be recorded in sharp focus, even at a relatively wide aperture. It is essentially the same idea as using front tilt on a view or field camera.

Canon makes four tilt-and-shift lenses - 17mm, 24mm, 45mm and 90mm - with prices from £1,100-£1,870. Nikon makes three - 24mm, 45mm and 85mm - with prices from £1,350-£1,475. There's also a manual-focus 24mm f/3.5 tilt-and-shift lens from Samyang in Canon, Nikon, Sony and Pentax for £950 (tested in AP 6 July).

The wider focal lengths are the most useful for landscape photography, and although these lenses are expensive, if you want to have ultimate control over depth of field, it's worth considering one.



# **ASSESSING** DEPTH OF FIELI

THE ONLY way to assess depth of field before a shot is to use your camera's depth-of-field preview button. When pressed, it closes the lens down to the aperture set so you can see which areas will be recorded in focus. The problem is with a small aperture, such as f/11 or f/16, the viewfinder goes dark because the aperture doesn't let much light in, so you need to keep your eye to the viewfinder to allow it to adapt to the darkness until you can see the image more clearly - even then it's not ideal!

A better way is to take a shot, enlarge the image on your camera's preview screen as much as you can, then scroll from top to bottom, side to side and corner to corner to make sure everything is sharp. This isn't ideal if the light is changing and you may not get a chance to reshoot, but usually you won't be in such a hurry. In bright light the preview screen can also be tricky to see. Overcome that using an LCD loupe such as the Hoodman HoodLoupe 3.0 or 3.2 or Seagull LCD Viewfinder.

# SOFTWARE SOLUTIONS

IF USING hyperfocal focusing doesn't give you the depth of field you need, you could turn to modern digital technology instead and use focus stacking.

This technique is becoming increasingly popular in macro photography, where depth of field is almost non-existent, but it can also be used for landscape photography in situations where you want to include near foreground for creative effect, or if you are using a telephoto lens to compress perspective but cannot get everything in sharp focus.

All you do is take a sequence of shots starting with the lens focused on the nearest foreground and ending with it focused on infinity, then blend them so all the sharp areas are combined in a single image. You can do this with your lens set to its optimum aperture (usually f/8 or f/11) too, to maximise image quality, so as well as achieving massive depth of field, the shot will also be pin-sharp.

If you have Photoshop, you can use it to focus stack images. Alternatively,

focus-stacking software is available, such as Zerene Stacker (www.zerenesystems com), Helicon Focus (www.heliconsoft.com) and CombineZM (www.hadlevweb.pwp. blueyonder.co.uk).

If you take a shot that isn't sharp from front to back, there isn't really any way to make the soft bits sharper. There are various plug-ins available that daim to get rid of outof-focus blur, but they have limited success. One of the best is Focus Magic (www focusmagic.com). However, it can't perform miracles, so you should strive to make sure you achieve front-to-back sharpness in the first place by mounting your camera on a tripod and focusing manually. Then use hyperfocal focusing to give you the depth of field you need without having to stop your lens down to the minimum aperture, and checking the image carefully on your camera's preview screen so you can be sure everything is sharp before it's too late to reshoot. If you do that, you should never have problems with depth of field again!

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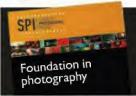


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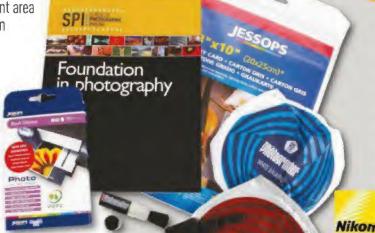


'The quality of teaching and support that I received was not only motivating, but also extremely detailed and thorough. This enabled me to begin to find who I am as a photographer and without doubt my skills improved considerably' Gill Golding



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# **ASKAP**

Let the AP team answer your photographic gueries

Has AP ever tested a Tamrac Evolution 8 sling backpack? I have looked in quite a few issues, but I can't see anything. If you haven't, is there any chance of doing a review on one as soon as possible? Thanks! John Hall

Unfortunately, John, we haven't reviewed Tamrac's Evolution 8, and 'testing to order' isn't a service we can offer right now. However, we did test six sling backpacks in Testbench: Six of the Best in AP 22 June. The makes included Manfrotto, Lowepro, Kata, ThinkTank, Vanguard and Tamrac, but in this case the Jazz 76.

Bags are a surprisingly personal choice, so the best I can suggest is that you find a stockist near you and go take a look for yourself. I'd take as much of your 'main' kit with you as you would expect to carry (camera, lenses and flash - don't worry unduly about cleaning cloths and batteries) and simply see if it all fits comfortably. More importantly, is the bag itself

comfortable when it's fully loaded and on your back? Also, is your kit easily accessible? Only you know what you want and need from the bag, so you are your own best reviewer in this instance. Chris Gatcum



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#### ZOOM LENS VS LECONVERTER

I recently bought a Canon EOS 650D with 18-55mm and 55-250mm lenses. I love its speed and sharpness, but as my main interest is aviation photography I feel I need more reach. In the days of film I used a Sigma 170-500mm lens, but have also seen a Tamron 200-500mm lens advertised. It seems like a good lens for my needs, but now I cannot find one for sale.

Instead of buying another lens, could I use a 2x converter instead? Would it still give me the speed and pin-sharp images I'm used to aettina?

I do have an old Centon 500mm mirror lens, and was told that with an M42 mount I'd be able to use it. However, after buying an M42 AF Confirm mount I find I cannot, as the camera wants firmware for it. Can I get round this problem? John Spencer

First, you can forget about your 500mm Centon lens and an M42 adapter, and the same goes for using a 2x teleconverter with your 55-250mm lens. Yes, these are both potential low-cost options for extending your focallength range (assuming you resolved the issue with the M42 adapter), but neither will do you any favours in terms of image quality.

Your initial thought, a longer-focal-length lens, is by far the best option. In terms of super-telephoto zooms, there are probably three third-party lenses you can consider. These are the Sigma APO 50-500mm f/4.5-6.3 DG OS HSM (around £1,000, and often known as the 'Bigma'); the Sigma

#### **HISTORICAL PRICES**

I have just bought a used Yashica FR1, and out of interest have tried, without success, to find the original price in the UK. Can you help?

#### **Pichard Bond**

The Yashica FR1 was an electronically controlled SLR using the Contax/Yashica bayonet lens mount, which was made between 1977 and 1981. It was marketed to serious amateurs and as a second camera for professionals using Contax RTS equipment, and provided automatic exposure in either shutter priority or aperture priority mode, as well as manual control.

My library of ancient AP issues provided several answers regarding the original price of a the FR1, which was normally sold with either a 55mm f/2 Yashica DSB lens, or an f/1.9 or f/1.7 lens of the same focal length. In AP 3 November 1979, Photo Discount was offering the FR1 with f/1.9 lens at £199.92, Capital Cameras in Crawley asked £149.95 for an FR1 with 55mm f/2 lens and

Crescent Cameras in London listed the FR1 with 55mm f/2 lens at £198.46, or with the faster f/1.7 lens at £222.22. I have no idea what the manufacturer's list price was, but it is clear that the camera market was hugely competitive in 1979.

#### Ivor Matanle

 Incidentally, £150-£225 in 1979 would be approximately £500-£750 in today's economic climate, according to the inflation calculator at www.fxtop.com

#### **Chris Gatcum**



# FROM THE AP FORUM

#### Scanner and Windows 8

Hwntws asks My computer decided to pack up recently and I had to buy a new one. The trouble is, it runs Windows 8 and it won't recognise my Epson Perfection 3200 Photo scanner. I've tried downloading the

# **AP GLOSSARY**

Mirror lenses, or 'catadioptric' lenses, have tended to be on the periphery of camera optics. The premise is simple: rather than relying solely on multiple glass elements, mirrors are also used to direct the light though the lens. Light entering the lens does so through a front element that has an opaque disc at its centre, creating a 'doughnut-shaped' opening at the front of the lens. The light travels to the back of the lens, but instead of entering the camera body it is reflected by a mirror back towards the front lens element. Here it is reflected by another mirror (the opaque disc at the centre of the front element), and then bounced back into the camera. As a result of this 'double bounce', long focal lengths can be achieved in a compact design, so mirror lenses are physically far shorter than an element-based

telephoto lens of the same focal length. The minimal number of glass elements also makes them significantly lighter and cheaper to manufacture.

However, there are drawbacks, most notably in the area where you would want it most - image quality. The design of the lens means that it has to have a fixed aperture (typically f/8 or f/11), which significantly limits creativity. In addition, the lack of glass lens elements means that chromatic aberrations are barely controlled, and the overall resolution of the lens is limited. Mirror lenses never delivered 'great' image quality on film, and this is compounded by the demands of high-resolution digital sensors. A further unique characteristic is the shape of out of focus highlights, which take on a distinct 'doughnut' shape that echoes the front of the lens.

APO 150-500mm f/5-6.3 DG OS HSM (around £750); and the Tamron SP AF 200-500mm f/5-6.3 Di LD [IF] (around £870). I'm surprised you're struggling to find a Tamron 200-500mm, though, they're definitely available in the UK from some of AP's regular advertisers.

Obviously, there are options from Canon as well, and in terms of which is best there. are pros and cons for each. Unless money is no object there will be trade-offs in terms of image quality, specification and price, and there's simply not the space to go through all the various options here. I suggest you check out the reviews to narrow down the list and then try to find a store local to you that stocks some or all of your chosen lenses, or is willing to get them in for you to look at. Then try them out and see which one you like best. Chris Gatcum

I convert raw files from my Nikon D5100 to DNG format using Adobe Lightroom. I've upgraded to version 5 and noticed there's a 'Lossy DNG' option. Why would I use this? Peter Price

I don't mean to be obtuse, but why would you want to? If you're going to the trouble of shooting raw files, presumably for image quality, it would be odd to discard some of the detail deliberately. The only obvious benefit is that lossy DNG files will take up less space on your hard drive. Admittedly, you may not see a much difference between lossy and lossless DNG files, but if you're shooting raw you should archive the best digital negatives you can, whether the original NEF files or 'full-sized' DNGs. Chris Gatcum

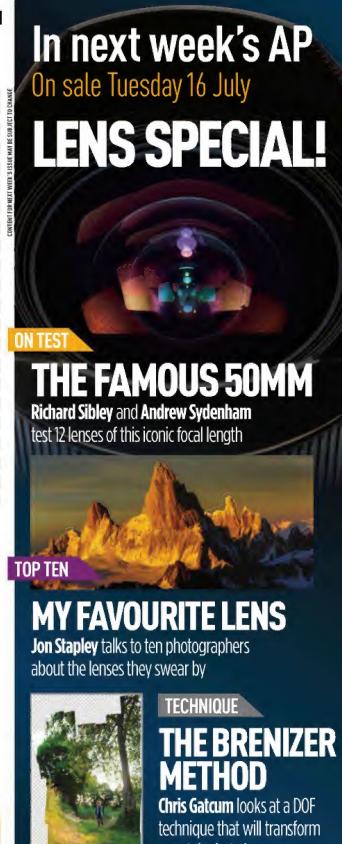
latest drivers, but to no avail. Does anyone know if there's a way for me to keep using my scanner? I hope that I don't have to buy a new scanner, but if it comes to it I'll have to. If that's the case, can anyone recommend a scanner that will run on Windows 8 and give good results from slides and negatives, plus the normal scanning of documents?

thornrider replies This happens to all scanner users in the end because the manufacturer stops supporting models beyond a certain version of the operating system. However, all is not lost and you don't need a new scanner. SilverFast in Germany makes software for every scanner

on every operating system (www.silverfast. com). I recommend SilverFast SE Plus 8. I have used SilverFast for five years with constant free updates, and the company makes most of the software for commercial scanners, too.

El Sid replies An alternative to Silverfast could be Vuescan from Hamrick Software lwww. hamrick.com). It does pretty much the same thing and supports a huge number of older scanner models.

LargeFormat replies Vuescan is my program of choice. I have been completely satisfied





your telephoto images

Ivor Matanle looks at this esteemed family of TLRs



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# Panasonic Lumix DMC-LF1

With an electronic viewfinder, 12.1-million-pixel sensor and a 28-200mm zoom lens, the Panasonic Lumix DMC-LF1 ought to shake up the advanced compact market



THERE have been a number of premium compact cameras appearing on the 'high street' recently. The latest is the Panasonic Lumix DMC-LF1, which was unveiled at the launch of the Lumix DMC-G6 and GF6 micro four thirds cameras in March this year. The LF1 follows Panasonic's successful LX-series cameras in using a slightly larger 1/1.7in sensor. However, where the LX7 has a 3.8x zoom lens, the new LF1 sports

This is a moderate zoom compared to those found on most other travel compact cameras, such as the 30x zoom of the Sony Cyber-shot DSC-HX50. The LF1 lens does have an f/2 aperture setting at its widest focal length but clearly, for Panasonic, what

defines the camera is the combination of the zoom with the larger-than-normal sensor.

#### **FEATURES**

The LF1 is built around a 12.1-million-pixel, 1/1.7in (7.6x5.7mm) Live MOS sensor, with ISO 80-12,800 sensitivity settings. This sensor is the same size as those in cameras such as the Panasonic Lumix DMC-LX7, Canon PowerShot G15 and the Nikon Coolpix P7700. However, while it may be a bit bigger than standard compact camera sensors, it is still small compared to those in compact system cameras or DSLRs, and like its competitors, Panasonic has the kept resolution comparatively low. This move should hold noise at bay, allowing the LF1 to appeal to those who care more about the finesse of image quality than the numbers on the spec sheet.

Images measure 4000x3000 pixels and can be saved as either raw or JPEG images, at a rate of up to 10fps when shooting

- 12.1-million-pixel Live MOS sensor ISO 80-12,800 28-200mm (equivalent) f/2-5.9, 7.1x zoom
- 3in 920,000-dot screen 200, 000-dot EVF
- Wi-Fi with NFC Street price around £370

full-resolution JPEG files. Like other recent Panasonic cameras, the LF1 features Wi-Fi connectivity - it can be connected to wireless devices either manually, or via Near Field Communication (NFC).

Although the 28-200mm (equivalent) 7.1x zoom lens does not cover the focal range of some other recent travel compacts, stabilisation is still needed at the longest setting. I found the stabilisation works well and it was possible to shoot sharp images at around 1/30sec. Zooming from wide to the maximum 7.1x setting takes around 2.5secs, which is reasonable.

#### **BUILD AND HANDLING**

The body of the Lumix DMC-LF1 is sleek, stylish and reminiscent of the Sony Cybershot DSC-RX100; its small size means you can keep it about your person without feeling encumbered. The zoom retracts to a good size, with the rotating outer bevel adding just a millimetre or two to the camera's width.

The layout holds no surprises, with everything placed in a fairly standard location. The rotating ring around the lens is now a common sight on many [ advanced compact cameras, and it

#### 'Attempts to recover details from very dark shadows results in too little detail and some noise'

is equally at home here on the LF1. It can be used to quickly adjust a number of exposure settings, though I found it most useful when set to adjust the aperture or exposure compensation.

Despite its ease of use, a few things could be changed to further enhance the camera's handling. First, I would swap the guick menu button with the menu/set button. The guick menu allows fast access to regularly used shooting settings, so I think it should be in the centre of the main control dial, while the comprehensive menu, which is used less, should be placed more out of the way.

With regard to the main menu itself, I don't like the four main large icons that serve as the entry point into the sub-menus. I would rather that the icons and sub-menus be at the side or top of the screen, with the main menu content at the side. This would make it far easier to scroll through the various options, particularly when you are unsure which sub-menu contains the item you are looking for.

However, I am nitpicking, and generally there are no are real issues. The electronic viewfinder switch is clearly visible next to the Wi-Fi button. I found that connecting Wi-Fi, even without the NFC technology, was straightforward and quick, and being able to view the screen remotely on my iPhone was a very neat feature, particularly as it allowed me to operate the zoom lens remotely.

#### METERING

There is a very little to complain about when it comes to evaluative metering. The LF1 performs well in both bright and overcast light and, if I have anything to moan about, it would be that images taken in a dim woodland actually looked a little too bright.

When I did have to adjust images it was only to dial in 0.3-0.7EV. But what is more important is that the evaluative metering is predictable and doesn't do anything out of the ordinary, making it easy to anticipate and correct when needed. Centreweighted and spot metering are also on hand should you encounter a situation that's too tricky for the evaluative multi-metering mode.

#### **DYNAMIC RANGE**

The sensor on the LF1 may be larger than average, but it isn't big enough to propel its dynamic range into DSLR territory. In overcast conditions, blown-out skies can be an issue, and attempts to recover detail from very dark shadows result in too little detail and some noise. However, with

# Facts & figures

1/1.7in (7.6 x 5.7mm) High Sensitity MOS sensor Sensor with 12.1 million effective pixels Output size 4000 x 3000 pixels File format Raw, raw+fine, raw+standard, fine, standard Compression 2-stage JPEG sRGB Colour space Shutter speeds Approx 250-1/4000sec (15secs / 30secs / 60secs in starry sky mode) Max flash sync Leica DC Vario-Summicron f/2.0 - 5.6 Lens (28-200mm equivalent) Auto, i.ISO, 80-12,800 [extended] Program AE, aperture priority AE, Exposure modes shutter priority AE, manual Intelligent multiple, centreweighted, spot Metering system 1/3EV steps, ±2EV Exposure comp White balance Auto, plus 5 presets and manual 10fps for 12 images, 5fps with AF tracking Drive mode 3in TFT LCD with 920,000 dots Lon Normal, AF macro, macro zoom, MF, quick AF on/off, Focusing modes continuous AF (only for motion picture), manual focus, AF area select, AF tracking AF points 23 areas Colour modes 6 colour modes plus custom mode No, optional EVF or optical viewfinder Viewfinder AF assist Hotshoe No Built-in flash Yes Video 1920 x 1080 pixels, 50i AVCHD Memory card SD memory card, SDHC memory card, SDXC memory card Rechargable Li-Ion battery pack (250 shots rated) Power

Panasonic, Panasonic House, Willoughby Road. Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3852.

USB 2.0 Hi-Speed

110.5 x 67.1 x 45.6mm

170g (without battery and SD memory card)

Website: www.panasonic.co.uk

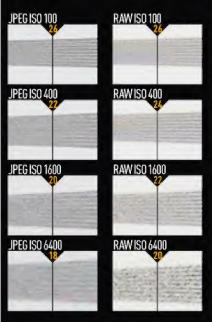
Connectivity

Dimensions

Weight



These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sections in magasing a resolution chair, capture using the form focal length. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The ligher the number visible in these images, the better the amera's detail resolution at the specified sensitivity set ling.



careful handling the LF1 has a wide enough dynamic range in which to work comfortably, and is certainly as good as its competitors.

#### **AUTOFOCUS**

There is a variety of focusing modes on the LF1, but for most of the test I had the camera set to AF area mode, which offers a choice of four different sizes. When the smallest area is selected there are 693 available AF-point positions, but these don't quite stretch to the corner of the frame.

However, as few photographers will wish to focus on subjects at the very edge, this shouldn't be an issue.

Face detection, focus tracking and automatic 23 area focusing is also available, with focus tracking the most useful. I found focusing to be very snappy, with the full-time AF continuously sliding the AF into focus as you are moving the camera. This often meant that by the time I had composed a shot, the camera had already focused, again giving the feel of near-instant focusing





#### WHITE BALANCE AND COLOUR

As with the metering, there is little to report here. The AWB setting worked well, though perhaps a little too neutral at times, but that is about the only complaint. There are enough white balance settings to choose from, and in its default setting the colours created by the camera are bright and vibrant without being too saturated.

#### NOISE, RESOLUTION AND SENSITIVITY

There is scant luminance noise at low sensitivities, and colour noise is nowhere to be seen. In fact, the LF1 does a great job of keeping colour noise to a minimum throughout its entire sensitivity range. Unfortunately, though, luminance noise is very apparent in JPEGs at ISO 400 and above, with some reduction having obviously taken place. Images at ISO 400 have a slightly smudged appearance akin to oil paintings, with strong sharp lines along edges but lacking in texture in other areas.

In terms of detail resolution, the LF1 behaves as we would expect a 12.1-millionpixel compact camera sensor to. It reaches around 24 on our chart, with much more detail to be prized from the raw files than the JPEGs. Similarly, noise is far easier to control, with colour noise eradicated at virtually all sensitivity settings.

Luminance noise is actually better left alone, to retain detail in the image, and I would recommend that most photographers keep the LF1 set to between ISO 80 and 400, particularly if shooting JPEGs. Beyond this, quite a lot of detail is lost, though ISO 800 can produce good results from raw files. As usual, the settings beyond this, particularly the highest two, should only be used as a last resort

#### 25/30

#### VIEWFINDER, LCD, **LIVE VIEW AND VIDEO**

Although Panasonic should be praised for

the addition of an electronic viewfinder, it is not of the quality we have come to expect in recent years. For instance, at 0.2in it is fairly small, especially compared to the EVFs in CSCs and DSLR-type cameras. At just 200,000 dots, the EVF also has a very low resolution. If anything, this EVF is most like those we

used to see a few years ago, in video or bridge cameras. While it is OK for composition, and certainly bright enough, looking through the viewfinder even slightly off axis results in red, green and blue lines and dots becoming visible, almost looking like chromatic aberration. Also, the dots that make up the screen can be easily seen. So while Panasonic has done well to cram in a viewfinder at all, I hope the company's future compacts will come equipped with better models.

Pressing the LVF button on the rear of the camera switches between the EVF and the rear LCD screen. It is a shame that an eye sensor hasn't been included to do this automatically. The rear screen itself is good for a compact camera, with the 3in screen having a resolution of 920,000 dots, a good viewing angle, and, as the LCD panel sits very close to its glass covering, the screen is bright and clear and the effect of reflections is reduced.



Left: The 28-200mm zoom lens offers a nice working range that is ideal for travel photography

Right: The macro mode works well and the f/2 anerture offers a reasonably shallow depth of field when shooting this close

Below: When shooting at the 200mm equivalent setting I was able to get close enough to this fox club to take a shot



As you would expect from Panasonic, video capture is well covered in the LF1, with the camera capable of shooting full HD, 1920x1080-pixel interlaced footage at 50 frames per second. The quality of video capture is very good, showing no sign of sensor wobble unless extremely fast panning is attempted. Audio is recorded in stereo, and there is a mini HDMI socket so that video footage and images can be displayed on a TV.

8/10

# Verdict

PANASONIC'S Lumix DMC-LF1 is certainly a good camera but it is up against many excellent advanced compact cameras, so it may struggle to find its own place in the market. Obviously, the 7.1x zoom lens and electronic viewfinder are the defining features, but while an EVF is something I hope to see in more cameras, the resolution of this one is very low and the viewfinder window small. I don't think anyone will use the EVF by default, but instead only when it is too bright for the screen to be properly seen. Similarly, while the 7.1x zoom in a tiny body is in itself a great feat of engineering, the Sony Cyber-shot DSC-HX50 carries a 30x zoom lens and is only a little larger.

As for image quality, while it is good it is not exceptional, and doesn't guite justify the £379 price tag. Whie the LF1 is a good option for those who want an all-round compact camera and travel companion with advanced features, with such models as the Fujifilm FinePix X20 and Sony Cybershot DSC-RX100 only costing around £70 more, any buyers may be better off spending that little bit extra.



1 2 3 4	- E	- 6	. 7	- 8	- 3	10
FEATURES	8/10					
BUILD/HANDLING	8/10					
NOISE/RESOLUTION	25/30					
DYNAMIC RANGE	8/10					
AWB/COLOUR	B/10					
METERING	8/10					
AUTOFOCUS	6/10					
LCD/VIEWFINDER	8/10					

Professor Newman explains...

# Practical colour profiling

There's no room for trial and error in colour management, savs Professor Bob Newman. You need a systematic approach

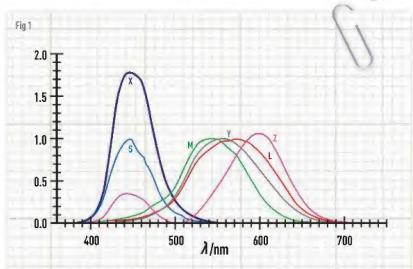
THERE is nothing at all wrong with a workflow that starts and ends with the manufacturer's processing. However, some people want or need to take more control of aspects of their workflow, particularly colour management. There may be many reasons for this - such as a requirement for consistent results across a range of equipment, possibly from different vendors. Others have developed their own colour style, and want transferability to new equipment. Still others are working for clients who demand compliance with inhouse standards. Whatever the reason for taking the plunge into colour management, it is worthwhile taking it systematically - it is one area where trial and error can take a very long time to produce good results

#### THE BASICS OF COLOUR

The basis of colour in photographic reproduction is the application of notionally separate stimuli to the three different colour receptors in the eye, the 'cones'. Each has a different response to light across the visible wavelength range, as shown in figure 1. Essentially, each receptor gives a single response that says 'the total amount of light in the frequency range is this much'. Thus we judge colour as a combination of three values, which are conventionally called 'red', 'green' and 'blue'. Any distribution of light spectral power that produces the same values for 'red', 'green' and 'blue' will look to be the same colour, no matter if they are very different in actual make up. Therefore, the job of colour photography is to 'record' those three values (known as 'tri-stimulus values') using a camera, and then create an equivalent stimulus for the viewer, with whatever output device is used.

recordable colours is called the 'gamut'.

Another interesting mathematical property of this three-dimensional representation is that the direction of the



The response of the CIE XYZ primary colours, compared with the response of the three types of cone in the eye, L (red), M (green) and S (blue). The XYZ space also accounts for the perceptual effects of the rods, the luminance detectors in the eye

three axes does not affect the ability to define separate colours. Thus mathematical transforms can be performed to rotate the axes in different directions, so the three values we use do not have to represent 'red', 'green' and 'blue'. In fact, there are advantages if they do not. One of the properties needed for image editing is that changes in one colour 'channel' cause a predictable effect - for instance. making the image 'redder' always has a reddening effect, which will not be the case for all colour spaces. The formative work on colour undertaken in 1932 by the International Commission on Illumination (CIE) defined standard colours in terms of an 'XYZ' space, where 'Y' corresponds to

the 'luminance' function, thus being usable in one-colour (monochrome) systems to give an accurate representation of apparent brightness. 'Y' is in fact close to the eye's green response. A more predictable variant of XYZ is 'CIE Lab', where 'L' is 'lightness' broadly corresponding to luminance or 'Y' and 'a' and 'b' are 'opponent' channels, green-magenta and blue-yellow. Lab has a huge gamut, larger than the colour capability of the eye, and is thus a useful colour space in which to perform colour manipulations without losing information. Other commonly used standard colour spaces are sRGB (the space used in the web and for most electronic reproduction), Adobe RGB (designed for print



Fig 2



target, such as this Getrag Macbeth chart





reproduction) and ProPhoto RGB. Of these three, sRGB has the smallest gamut and ProPhoto the largest (thought not as large as Lab).

#### **COLOUR WORKFLOW**

We can now begin to understand the role of colour spaces in a real-life work flow. End to end, a photographer will work with at least three colour spaces. Two of these are arbitrary, defined by the physical operation of the capture and output devices. Here the 'direction' of the axes in the space are determined by the characteristics of dyes, used for the colour filters in the camera or LCD display, or the inks in the printer. At this stage, it is worthwhile noting that if you change a printer's inks, you change its colour space. The third space will be a defined, standard space used in the processing and post-processing. Three is the minimum, but there may be more for instance one might wish to preview a printed image on a computer screen, in which case both devices' colour space need to be included. Moreover, a normal workflow will include transformations between colour spaces in processing.

These transformations are made with reference to a standardised colour space, typically CIE Lab. Transformations are made using a mapping from values in the source space to values in the destination space, usually called a 'colour profile'. So, a transformation from a camera's native RGB space to, for instance, Adobe RGB will often be made by a transformation to CIE Lab, followed by a further transformation to Adobe RGB. CIE Lab is used as a 'profile connection space'. The reason for using Lab is that its gamut is so large it includes most commonly used spaces. If a colour in the source space does not exist in the destination space then the issue must be resolved, and the way it is done is with respect to a 'rendering intent', usually 'relative colormetric' or 'perceptual'. In

relative colormetric, the colours that are out of gamut in the destination space are simply mapped to the nearest in-gamut colour, so it's like clipping the larger gamut to the smaller one. Conversely, perceptual shrinks the whole of the larger gamut to fit the smaller, moving all the colours but maintaining their relationships to each other.

#### **PROFILING**

The alert reader will have realised that most of the workflow uses well-defined colour spaces, with already defined profiles to move between them. If you are content to go with manufacturer's preferences, cameras, printers and monitors are the same, they come with the manufacturer's profiles to translate to and from the standard colour spaces. However, if you want to take control yourself, and ensure a consistent colour response between these devices, or even something different from the manufacturer's preference, you can do so. In outline, here's how.

First, you need to create an International Camera Consortium (ICC) colour profile for the device. You will need hardware and software to do this. To profile the camera, the hardware you require is a colour chart of known colours - such as the well-known Gretag MacBeth chart (figure 2). Since the colour of the light affects colour rendition you will need to make a profile for each light source you use and take care that the chart is evenly illuminated by this light source - this is indeed one reason for custom profiling, to get an exact profile for your light. The next step is to process that image with a colour managements system (open source ones Argyll CMS, www.argyllcms.com, and LPROF CMS www. lprof.sourceforge.net. commercial ones include ColorEves or for Adobe users DNG Profile Editor) following the instructions for your chosen tool. The result is an ICC profile (or Adobe proprietary one), which you can use with your raw conversion tool of choice,

loading it as the default for that camera/light combination. Again, follow the instructions for your tool of choice

Accurate profiling of monitors requires a tool to read the colours emitted by them. Popular tools include XRite ColorMunki and DataColor Spyder (figure 3). These are pretty expensive, but for soft proofing, an unprofiled monitor is not very useful. The tools come with software and instructions, so simply follow those.

Profiling your printer is best done using a postal profiling service. Ideally, you should produce a new profile for each ink set and paper type you use. The company providing the service will give a standard test file to print on your printer (using your preferred set of inks and paper) and you post the print to them. They then scan it on a calibrated scanner and produce an ICC profile for your use. With profiled cameras, monitors and printers, you can be sure your workflow will produce consistent colour results.



**BOB NEWMAN** originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won

innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

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MACH Somm IT A AF "D"  MRT DOCED BATS D  MRCWI 12024mm IA "D" TE DUTISTI LEWS.  MRT DOCED BATS D  MRCWI 12-24mm IA "O" DX "F ED AF-S.  MRCWI 12-24mm IA "O" DX "F ED AF-S.  MRCWI 12-24mm IA "O" DX "F ED AF-S.  MRCWI 13-55mm IA "EX "D" "F ED AF-S.  MRCWI 13-55mm IA "S "D" "D" AF S.  MRCWI 13-55mm IA "D" AF S.  MRCWI 13-55mm IA "D" AF S.  MRCWI 13-55mm IA "D" "D" AF S.  MRCWI 13-55mm IA "D" AF S.  MRCWI 1		
NAMON 12 - 24mm 14 "O" DX "F-ED AF-S		
MINOR 12 - 74mm 4 4 °C" DV F ED AFS		
NAMN 16 - 85mm TR-5/56 "G" ED AF-5 DV VIGH REDUCTION MINT BOXED E345.0  NAMO 17 - 55mm CR-21 E3 "G" ("FE-D AF-5 = NIDOD MINT BOXED E345.0  NAMO 18 - 55mm TS-21 E3 "G" ("FE-D AF-5 = NIDOD MINT BOXED E348.0  NAMO 18 - 55mm TS-5/45 "G" DF AF-5 HORD MINT SCHEED E348.0  NAMO 18 - 55mm TS-5/45 "G" DF AF-5 HORD MINT SCHEED E348.0  NAMO 18 - 55mm TS-5/45 "G" DF AF-5 VIGH REDUCT MINT SCHEED E325.0  NAMO 18 - 57mm TS-5/45 "G" DF AF-5 VIGH REDUCT MINT SCHEED E325.0  NAMO 18 - 57mm TS-5/45 "G" DF AF-5 VIGH REDUCT MINT SCHEED E325.0  NAMO 35 - 70mm TS-5/45 "G" DF AF-5 VIGH REDUCT MINT SCHEED E325.0  NAMO 35 - 70mm TS-5/45 "G" DF AF-5 VIGH REDUCT MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/56 "G" DF AF-5 VIGH REDUCT MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/56 "G" DF AF-5 VIGH REDUCT MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/56 "G" DF AF-5 VIGH REDUCT MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/56 "G" DF AF-5 VIGH REDUCT MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/56 "G" DF AF-5 VIGH REDUCT MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/56 "G" DF AF-5 VIGH REDUCT MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/56 "G" DF AF-5 VIGH REDUCT MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/56 "G" DF AF-5 VIGH REDUCT MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/56 "G" DF AF-5 VIGH REDUCT MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/6 "G" DF AF-5 VIGH REDUCT MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/6 "G" DF AF-5 VIGH REDUCT MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/6 "G" DF VIGH MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/6 "G" DF VIGH MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/6 "G" DF VIGH MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/6 "G" DF AF-5 VIGH E325.0  NAMO 35 - 50mm TS-5/6 "G" DF VIGH MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/6 "G" DF VIGH MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/6 "G" DF VIGH MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/6 "G" DF VIGH MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/6 "G" DF VIGH MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/6 "G" DF VIGH MINT SCHEED E325.0  NAMO 35 - 50mm TS-5/6 "G" DF VIGH MINT SCHEED E325.		
MINOR 17 - Seven 12.8 12.8 "O" IF-ED AF-S + MINOD.		
NAME   1.5 SSmm 12.8 12.8 16"   F-ED AF-S + 8000		
NAME   18 - JSIMM   15.445 "O" " #-ED AF   MATE-BOXED CSRS   MATE-BOXED CSRS   MATE-BOXED CSRS   MATE-STREET   MATE-BOXED CSRS   MATE-STREET   MATE-BOXED CSRS   MATE-BOXED		
NIXON 16 - 55mm 15.5% = "0" IX AF-S VIRRE RELIGION		
NIKON 18 - 70mm 15.54.5 "O" DI IF EN AF- S CASED		
ANDRO 42 - 120mm 12.55 6 7° E DE AF-S VIBR REDUC. MINTE DOCED 5275 0 MINON 35 - 70mm 12.545 AF "D"		
NKON 35 - 70mm 15.3/4.5 M/F		
NAKON 35 - 50mm N-5556 AP "0"		
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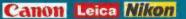












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We love this camera; it is a joy to use for any serious photographer. Low light images are impressive, with lots of detail, the colours are delightful and the quirky out of focus areas are creative.

If you are an experienced photographer who doesn't need the gimmicks of scene modes this camera should be on your wants list. It feels natural in its operation. In auto the camera handles changes perfectly well, and with the high quality range of lenses that are available you can shoot to your hearts content.

The Fuji quick menu is fast and easy and intuitive to use. The hybrid viewfinder is first in its class and still today is a great asset to the camera, especially in those bright situations where you can't see the LCD screens so well.

The viewfinder helps to secure this cameras place in the serious photographers hand and makes the transition of switching from DSLF to compact a natural move, whether you are trading in your gear for the X-Pro1 or having a second body.

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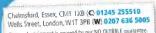
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28-70mm f/3.5-4.5 AF-D W	
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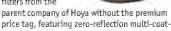
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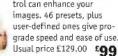
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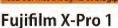




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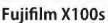


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SP-8 grip		BP-200 grip£20 BP-50 grin £20	GH2780QR£199 GH2781T £99
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150-500 F56.3 DG OS		8-16 F4.5/5.6 DC M £479	G1348 II£249 GT0531£199
150-500 F56.3 DG OS		18-50 F2.8 EX DC£199	GT1840C £199 GT2341L £199
150-500 F56.3 DG OS		18-125 F38/5.6 DC£199 18-125 F38/5.6 DC£99	GT2531EX £359
150-500 F56.3 DG OS		24-70 F2.8 EX DG £349	GT2540FT £POA
150-500 F56.3 DG OS		50-500 F4/6.3 EX DG£599 50-500 F4/6.3 EX£549	GT2540F £399
150-500 F56.3 DG OS		70-300 F4/5.6 DG	GT2540LLVL£399 GT2541EX£339
150-500 F56.3 DG OS		120-300 F2.8 EX DG HSM £999 120-400 F4/5.6 DG OS box£499	GT3320BS£199 GT3330£249
CA 35 7 2 Ebox. 599  TAM 18-70 F23 ED C. 698  TAM 120 F33 ED IM 6439  TOK 100 F23 ED IM 6439  TOK 100 F23 ED IM 6439  TOK 100 F23 ED IM 6439  YERROR OR 300 2 X DS C. 6199  Kenko Pro 300 2 X DS C. 6199  A12 latest bilk/chr. 6199  A12 latest bilk/chr. 6199  A12 latest bilk/chr. 6199  A13 late bilk/chr. 6199  Sigma EM140G ring 6199  So F4 B C F F LE 699  So F4 B C F F LE 699  So F4 B C F F LE 699  TAM 50-70 F3 S. 54 S 6199  B DS DS C S C S 6199  A15 late bilk/chr. 6199  A16 late bilk/chr. 6199  A17 late bilk/chr. 6199  A18 late bilk/chr. 6199  A19 late bilk		135-400 F4.5/5.6£299 150-500 F5/6.3 DG DS£649	HASSELBLAD XPAN USED XPan II + 45 F4£1499
TAM 90 P2.8 £219/289 TOK 100 F2.8 ATX M £329 TOK 100 F2.8 ATX M £329 Kanko Pro 300 2x DG £439 Kanko Pro 300 2x DG £449 A30EX BL £449 A30EX BL £449 A30EX BL £449 550EX £229 550EX £429 550EX .		OTHER CAF USED	XPan I + 45 F4£1699
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270   Expos   Expos   A   Expos   Expos   Expos   Expos   Expos   A   Expos		TAM 55-200 F4/5.6	SWCM + VF chrome£1199
270   Expos   Expos   A   Expos   Expos   Expos   Expos   Expos   A   Expos		TAM 90 F2.8£219/269 TAM 180 F3 5 Di M- £439	500CM + 80CF F2.8 + A12 blk/chr £699
270   Expos   Expos   A   Expos   Expos   Expos   Expos   Expos   A   Expos		TOK 100 F2.8 ATX M £329 Kenko Pro 300 1.4x DG£149	500CM body£199 PM90 prism£199
270   Expos   Expos   A   Expos   Expos   Expos   Expos   Expos   A   Expos		Kenko Pro 300 2x DG X£149 Kenko Pro 300 2x DG£119	PME prism box £149 45 Prism late £149
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2X B Extender		28 F2.8 £49 35-70 F3 5/4 5 £39	LEICA DIGITAL USED
2X B Extender		35-105 F3.5 £99 35-105 F3.5(4.5 £99	Ilid + 5cm f2 + erc£999
2X B Extender		BL 50 F1.4£49 50 F3.5 Macro£89	M6 chr body£799 21 F2.8 blk ASP M- box . £1899
2X B Extender		50 F3.5 Mac + Tube£119 85 F1.2 L£499	28 F2.8 M- box £899 35 F2 blk ASP M- box £1499
2X B Extender		100 F4 Macro + tube £249 135 F3.5£29	50 F2 chr
Motor arive MA		2X A Extender	LEICA SLR USED
Winder A		Motor drive MA	LIGHTMETERS USED
+ Dattery pack		Winder A	Gossen Lunasix III £79 Minolta Flashmeter V £179
+ Dattery pack		AE power winder FN £79 AE motor drive FN	Minolta Autometer IVF., £179 Sekonic L308£99
Auto bellows P.L.* singer duplication (2.89		+ battery pack£149 Auto bellows ED £99	Sekonic L338 £ 169
X-Pro 1 body M		duplicator£89	+ spot VF£129
X-Pro 1 body M		199A£59 244T£29	Pro Runner 450AW£79
X-Pro 1 body M		CONTAX RF USED G2 body Titanium box 6399	Dryzone 200 yellow/blk £179 Pro Trekker AW £99
X-Pro 1 body M		28 F2 8 Titanium	MAMIYA 645 AF USED 55 F2.8 AFD M- box £349
X-Pro 1 body M		90 F2.8 titanium£299 TLA200 Titanium£69	MAMIYA 645 USED
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ERC for X-Pro1		XS1 M- box	+ AE Prism + Pro Winder£449 645 Pro SV kit £200
+ CF box		18-55 F2.8/4 OIS M £449 60 F2.4 XF R M £369	645 Pro TL Body £199 645E body £169
+ CF box		ERC for X-Pro1	645 Super comp£199 645 Super body£99
+ GF box £2289 55 F2.8 N £99 180 F6.7 GX617 box .£1199 55-110 F4.5 £249 250 F5.6 GX680 £199 70 2.8 C leaf £99		153617 + 9U + VE	
250 F5.6 GX68U		+ CF box£2299 180 F6.7 GX617 box£1199	55 F2.8 N£99 55-110 F4.5£249

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Authorst	105-2	210 F4.5	5 ULI	D C	£249	18-35 F3.5/	4.5	£69
Authorst	110 F	2.8 N. 2.8 C.			£99 £79	18-125 F3.5 21-35 F3.5/	5/5.6 DL box 4.2	£129
Authorst	120	F4 mac	го М		£369	28-300 F3.5	5/6.3 DG M- box	£99
Authorst	210	F4 N M	LE CV	CM	£129	50 F1.4 SA	L	£229
Authorst	2x cc	nverter	N	-C M	£119	70 F2.8 EX	DG	£279
Authorst	Ext T	iube 1, dus/Viv	2, 35 2x c	s each. conv ea	£29	70-200 F2.8 180 F3.5 E	8 DG OS M- X	£729 £429
Authorst	FE40	1 AE p	rism IS Si	box	£179	500 F4.5 E	X	EPOA F349
Authorst	Plain	prism	(645	Super)	. £69	1.4x EX DO	Gonv	£149
Authorst	Polar	iod Ba	ck HI	P401	£39	2x EX DG	onv M- box	£149
Bank   Color	120	nsert	:К		£20	TAM 17-50	F2.8 XR Dil	II£249
Bank   Color	120 B	01 120 Back.£3	RFH 9 V	Box	£49 £79	TAM 28-75 TAM 55-20	XR Di box . 0 F4/5.6 di	£229
Bank   Color	MAN	IYA TL	R 69	6 USE	COED.	TAM 90 f2.1	B. DBATY Dws	£199
Bank   Color	C330	F Bod	y + V	VLF	£149	Teleplus 1.	4x conv	£69
Paramenoder	OD F	3.D DOX	INIB.	14-14-14-14-	F198	Kenko 1.4x	Pro 300DG	£149
RZ Pro Ibody	Para	mender Mag H	ood	box	£129	Sony angle VC700 (700	finder 0/800Si)	£89
RZ Pro Ibody	MAN	IIYA 7 F	RF 6	x7 USE	D C240	VC600 (600 Min 3600H	SD flach	£29
RZ Pro Ibody	7i bo	dy	3.00		£499	Min 5200i		£49
RZ Pro Ibody	65 F	4 box	VF		€599	Min 5600H	SD M	£189
RZ Pro Ibody	150	4 box F4.5 M-			£449	D3X body b	DOX	SED £2699
RZ Pro Ibody	210 l	F8 + VF rising fil	bax ter	M	£599 £110	D3 body D2XS body	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	£1399 £499
RZ Pro Ibody	Panc	ramic l	(il	Hech	£49	D2X body b	30XX0C	£449
RZ Pro Ibody	Pro S	SD + 12	7 KL	USEU	0500	D300s body	y	£549
RZ Pro Ibody	Pro S	H + WI body.	F ,		£149	D300 body D200 body	box	£349 £199
RZ Pro Ibody	Pro S	body early	scruf	fty	£99	D100 body D90 body b	box	£99 .£249
RZ Pro Ibody	WLF.	£79	Chin	nney	£69	D80 body		£199
RZ Pro Ibody	Pro S	Polan	d bic	ack	£49	D40 body		£99
RZ Pro Ibody	50 F	4.5 C	HOIC	back	£269	D5000 bod	y Ivi= Y	£179
RZ Pro Ibody	180	F4.5 KL F4.5 C.	. M		£249 . £99	D3100 bod D3000 bod	y M y M- bax	£179
RZ Pro Ibody	250 F	4.5 KL	M- b	OX	£249	EH-6 mains	charger	£59
RZ Pro Ibody	Ext to	be 2	0.0	Hero	£69	MBD-80 bo	OK	£89
RZ Pro Ibody	RZ P	ro II +	90 F	3.5		Coolpix P7	100 M	£219
AE prism early 9.99 10.5 F2.8 GDX \$219.429 PT0 II Polatorio back 65 12-24 F4 AFS DX Mr \$579 120 Back Pro 1 639 14-24 F2.8 AFS M. box £1099 PT0 shade £49 17-55 F2.8 AFS DX £749 PT0 AE hood £119 14-24 F2.8 AFS M. box £1099 PT0 shade £49 17-55 F2.8 AFS DX £749 PT0 AE hood £119 18-55 F3.05.6 VR Mr. £79 PT0 AE hood £119 18-55 F3.05.6 VR Mr. £79 D505CXPROB £99 18-105 F3.05.5 DX £119 055CXPROB £199 18-105 F3.05.5 DX £119 055CXPROB £179 18-135 F3.05.6 AFS £149 190CXPROB £179 24 F1.4 AFS Mr. box £119 190CXPROB £179 24 F1.4 AFS Mr. box £119 190CXPROB £149 24-120 F3.05.5 d AFS £149	+ RF	ro II be	dy		£649 £299	Coolpix P10 Coolpix P50	00	£149
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190CXPRO4	AE p	i prisn rism ea	rly		£249	10 E E2 9 C	DV C2:	OCMOR
190CXPRO4	Pro I	Polard	oid ba	ack	£39	12-24 F4 AF 14-24 F2 8	S DX M	£579 £1099
190CXPRO4	Pro s	hade		1-84-54-54-	£49	17-55 F2.B	AFS DX	.£749
190CXPRO4	MAN	FROT	го и	SED	2119	18-55 F3.5/	5.6	£69
190CXPRO4	0288 055X	PROB			£199	18-70 F3.5/ 18-105 F3.5	4.5 DX 5/5.6 VR	£119
190CXPRO4	0550 190X	XPRO	3		£179	18-135 F3.5 24 F1.4 AF5	1/5.6 AFS	£1199
Sony RABM nnglight. 199 35 E2 AFD box. 199 Sigma EF530DG Super. 199 36 E2 AFD box. 199 Sigma EF530DG Super. 199 36 E2 AFD box. 199 Sigma EF530DG Super. 199 36 E2 AFD box. 199 MINOLTAYSONY AF USED Dynax 7 box 9 MINOLTAYSONY AF USED Dynax 9 MINOLTAYSONY AF USED 0 MINOLTAYSONY AF U	1900	XPRO	4		£149	24-85 F2.8/	4 AFD	£369
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Sony RABM nnglight. 199 35 E2 AFD box. 199 Sigma EF530DG Super. 199 36 E2 AFD box. 199 Sigma EF530DG Super. 199 36 E2 AFD box. 199 Sigma EF530DG Super. 199 36 E2 AFD box. 199 MINOLTAYSONY AF USED Dynax 7 box 9 MINOLTAYSONY AF USED Dynax 9 MINOLTAYSONY AF USED 0 MINOLTAYSONY AF U	45CL	.4 AA b	atter	y	£45	28 F2.8 AF 28-80 F3.58	5.6 G	£119
Sony RABM nnglight. 199 35 E2 AFD box. 199 Sigma EF530DG Super. 199 36 E2 AFD box. 199 Sigma EF530DG Super. 199 36 E2 AFD box. 199 Sigma EF530DG Super. 199 36 E2 AFD box. 199 MINOLTAYSONY AF USED Dynax 7 box 9 MINOLTAYSONY AF USED Dynax 9 MINOLTAYSONY AF USED 0 MINOLTAYSONY AF U	Sony	A580 b	NY D	HGITAL	£379	28-105 F3.5 28-200 F3.5	5/4.5 AFD 5/5.6 G	£149
Sony RABM nnglight. 199 35 E2 AFD box. 199 Sigma EF530DG Super. 199 36 E2 AFD box. 199 Sigma EF530DG Super. 199 36 E2 AFD box. 199 Sigma EF530DG Super. 199 36 E2 AFD box. 199 MINOLTAYSONY AF USED Dynax 7 box 9 MINOLTAYSONY AF USED Dynax 9 MINOLTAYSONY AF USED 0 MINOLTAYSONY AF U	Sony	A550 F	ody	bax	£349	28-300 F3.5/	5.6 VR M- bas 4. how	£549
Dýmax Txi body.         £49         50 F1.8 AFD.         P.9.           Dýmax 700SI + VC700.         £69         55-200 F4/56 AFS VR.         £119           Dýmax 700SI body.         £49         55-300 F4/56 6 VR.         £199           Dýmax 505SI Super body.         £29         60 F2.8 AFS micro.         £329           Dýmax 505SI Super body.         £29         60 F2.8 AFS micro.         £279           Dýmax 404SI body.         £29         70-200 F2.8 VRI.         £494           Dýmax 504SI body.         £29         70-200 F2.8 VRI.         £494           John 57,544.5.         £149         70-300 F4.5/5.6 VR AFS £329           35-70 F4.         £69         75-300 F4.5/5.6 E.         £79           35-70 F4.         £69         75-300 F4.5/5.6 E.         £79           50 F1.7.         £79         80-200 F2.8 aFs1.         £699           50 F1.7.         £79         80-200 F2.8 Sarly.         £999           70-210 F4.5/5.6         £89         80-200 F3.5/5 KR M.         £99           70-210 F4.5/5.6         £89         188 F2.8 AFD M. box.         £92           75-300 F4.5/5.6         £799         80-400 F4.8 F5 KR M.         £319           100-300 F4.5/5.6         £89         206 F2.8 AFS VRI. <td>Sony</td> <td>A200 I</td> <td>xody.</td> <td></td> <td>£149</td> <td>35 F1.8 AF</td> <td>G</td> <td>£139</td>	Sony	A200 I	xody.		£149	35 F1.8 AF	G	£139
Dýmax Txi body.         £49         50 F1.8 AFD.         P.9.           Dýmax 700SI + VC700.         £69         55-200 F4/56 AFS VR.         £119           Dýmax 700SI body.         £49         55-300 F4/56 6 VR.         £199           Dýmax 505SI Super body.         £29         60 F2.8 AFS micro.         £329           Dýmax 505SI Super body.         £29         60 F2.8 AFS micro.         £279           Dýmax 404SI body.         £29         70-200 F2.8 VRI.         £494           Dýmax 504SI body.         £29         70-200 F2.8 VRI.         £494           John 57,544.5.         £149         70-300 F4.5/5.6 VR AFS £329           35-70 F4.         £69         75-300 F4.5/5.6 E.         £79           35-70 F4.         £69         75-300 F4.5/5.6 E.         £79           50 F1.7.         £79         80-200 F2.8 aFs1.         £699           50 F1.7.         £79         80-200 F2.8 Sarly.         £999           70-210 F4.5/5.6         £89         80-200 F3.5/5 KR M.         £99           70-210 F4.5/5.6         £89         188 F2.8 AFD M. box.         £92           75-300 F4.5/5.6         £799         80-400 F4.8 F5 KR M.         £319           100-300 F4.5/5.6         £89         206 F2.8 AFS VRI. <td>Sigm</td> <td>a EF53</td> <td>DDG</td> <td>Super.</td> <td>£99</td> <td></td> <td></td> <td></td>	Sigm	a EF53	DDG	Super.	£99			
Dýmax Txi body.         £49         50 F1.8 AFD.         P.9.           Dýmax 700SI + VC700.         £69         55-200 F4/56 AFS VR.         £119           Dýmax 700SI body.         £49         55-300 F4/56 6 VR.         £199           Dýmax 505SI Super body.         £29         60 F2.8 AFS micro.         £329           Dýmax 505SI Super body.         £29         60 F2.8 AFS micro.         £279           Dýmax 404SI body.         £29         70-200 F2.8 VRI.         £494           Dýmax 504SI body.         £29         70-200 F2.8 VRI.         £494           John 57,544.5.         £149         70-300 F4.5/5.6 VR AFS £329           35-70 F4.         £69         75-300 F4.5/5.6 E.         £79           35-70 F4.         £69         75-300 F4.5/5.6 E.         £79           50 F1.7.         £79         80-200 F2.8 aFs1.         £699           50 F1.7.         £79         80-200 F2.8 Sarly.         £999           70-210 F4.5/5.6         £89         80-200 F3.5/5 KR M.         £99           70-210 F4.5/5.6         £89         188 F2.8 AFD M. box.         £92           75-300 F4.5/5.6         £799         80-400 F4.8 F5 KR M.         £319           100-300 F4.5/5.6         £89         206 F2.8 AFS VRI. <td>MINO</td> <td>Ita VC7 DLTA/S</td> <td>D gri</td> <td>AF US</td> <td>£99</td> <td></td> <td></td> <td></td>	MINO	Ita VC7 DLTA/S	D gri	AF US	£99			
Dynax 505si Body   1.29   00 F2.8 AFS micro   1.339     Dynax 505si Super body   2.29   60 F2.8 AFS micro   2.279     Dynax 404Si Super body   2.29   60 F2.8 AFS micro   2.279     Dynax 404Si Super body   2.29   60 F2.8 AFD micro   2.279     Dynax 404Si Super body   2.29   60 F2.8 AFD   micro   2.279     Dynax 404Si Super body   2.29   60 F2.8 AFD   2.299     28-105 F3.54 5   5 99   70 -300 F4.55 6 WR AFS   2.299     28-105 F3.54 5   5 99   70 -300 F4.55 6 AFD   1.149     35-70 F4   2.99   80 -200 F2.8 ard   2.299     50 F1.7   2.79   80 -200 F2.8 ard   2.299     50 F2.8 macro   1.299   85 F3.5 DX VR M   2.219     70 -210 F4   2.299   85 F3.5 DX VR M   2.219     70 -210 F4   2.299   85 F3.5 DX VR M   2.219     70 -210 F4.556   2.699   180 F2.8 AFD VM   2.2199     100 300 F4.556   2.699   200 F2.8 AFS VRI   1.2199     100 300 F4.56   2.299   200 F2.8 AFS VRI   1.2199     100 300 F4.56   2.299   200 F2.8 AFS VRI   2.2199     200 F2.8 Bady   2.299   2.200 F2.8 AFS VRI   2.2199     200 F2.8 Bady   2.299   2.290   2.200     200 F3.56.8 DT   2.239   1.735 F2.8 AFS VRI   2.299     30 F2.8 SAM   2.119   1.200   2.290     30 F2.8 SAM   2.119   1.200   2.290   2.290     55 F2.8 Macro   2.299   1.252 F3.8 56 DC   2.290     75 300 F4.556   3.598   2.299   1.252 F3.8 56 DC   2.290     75 300 F4.556   3.598   2.290 F3.556   2.290     75 300 F4.556   3.598   2.290 F3.556   2.290     75 35 F2.8 F2.8 K   2.290   2.290 F3.556   2.290     74 35 F2.8 K   2.299   2.290 F3.556   2.290     74 35 F2.8 K   2.299   2.290 F3.556   2.290     75 35 Dox   2.290   2.200 F3.556   2.290     75 35 Do	Dyna	x 7 box	dy M- odv	- box	£149			
Dynax 505si Body   1.29   00 F2.8 AFS micro   1.339     Dynax 505si Super body   2.29   60 F2.8 AFS micro   2.279     Dynax 404Si Super body   2.29   60 F2.8 AFS micro   2.279     Dynax 404Si Super body   2.29   60 F2.8 AFD micro   2.279     Dynax 404Si Super body   2.29   60 F2.8 AFD   micro   2.279     Dynax 404Si Super body   2.29   60 F2.8 AFD   2.299     28-105 F3.54 5   5 99   70 -300 F4.55 6 WR AFS   2.299     28-105 F3.54 5   5 99   70 -300 F4.55 6 AFD   1.149     35-70 F4   2.99   80 -200 F2.8 ard   2.299     50 F1.7   2.79   80 -200 F2.8 ard   2.299     50 F2.8 macro   1.299   85 F3.5 DX VR M   2.219     70 -210 F4   2.299   85 F3.5 DX VR M   2.219     70 -210 F4   2.299   85 F3.5 DX VR M   2.219     70 -210 F4.556   2.699   180 F2.8 AFD VM   2.2199     100 300 F4.556   2.699   200 F2.8 AFS VRI   1.2199     100 300 F4.56   2.299   200 F2.8 AFS VRI   1.2199     100 300 F4.56   2.299   200 F2.8 AFS VRI   2.2199     200 F2.8 Bady   2.299   2.200 F2.8 AFS VRI   2.2199     200 F2.8 Bady   2.299   2.290   2.200     200 F3.56.8 DT   2.239   1.735 F2.8 AFS VRI   2.299     30 F2.8 SAM   2.119   1.200   2.290     30 F2.8 SAM   2.119   1.200   2.290   2.290     55 F2.8 Macro   2.299   1.252 F3.8 56 DC   2.290     75 300 F4.556   3.598   2.299   1.252 F3.8 56 DC   2.290     75 300 F4.556   3.598   2.290 F3.556   2.290     75 300 F4.556   3.598   2.290 F3.556   2.290     75 35 F2.8 F2.8 K   2.290   2.290 F3.556   2.290     74 35 F2.8 K   2.299   2.290 F3.556   2.290     74 35 F2.8 K   2.299   2.290 F3.556   2.290     75 35 Dox   2.290   2.200 F3.556   2.290     75 35 Do	Dyna	x 7005	+ V	C700	£69	55-200 F4/5	6 AFS VR.	£119
Dynax 404Si boty	Dyna	x 505Si	body	y	£29	60 F2.8 AF3	3 micro	£339
24-10 F 3.54-5.	Dyna	x 505Si x 404S	Sup i bod	er body	£29	60 F2.8 AFE 70-200 F2.8	0 micro, 5 VRI £949	. £279 9/1099
35-70 F4	28-10	05 F3.5	14.5		£149	70-300 F4.5 70-300 F4.5	5/5.6 VR AFS	£329 £149
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50 F2.8 macro	50 F	1.7	6.49	M=	£79	80-200 F2.	8 early	£299
70-210 F4.5/5.6	70-2°	8 mac 10 F4	10		£199	85 F3.5 DX	VR M	£319
300 F2.6. AFS WILL 2.5 300 F2.6 AFS M. box. 2699 300 F4.4 AFS M. box. 2699 300 F4.4 AFS M. box. 2699 300 F4.5 C T. 2290 F2.5 C T. 2290	70-2	10 F4.5 00 F4.5	5.6 5.6		£69	180 F2.8 Al	FD M- box 3 VRI M!	£429 £2799
16-88   F.3.594.5 Z.M. POOK.599   STOMM NAF USED   18-70 F.3.576 DT   £69   10-20 F.475 6 EX DC   £289   18-200 F.3.576.3 DT   £239   17-70 F.2.84.5 DC   £289   18-200 F.3.576.3 DOC   £319   17-70 F.2.84.5 DC   £99   30 F.2.8 SAM   £119   18-50 F.2.8 EX DC   £199   50 F.2.8 macro   £269   18-125 F.8.95.6 DC   £05 F.99   55-200 F.4.756 M   £99   18-125 F.8.95.6 DC   £05 F.99   55-200 F.4.756 G S.SM. £79   18-200 F.3.56.3 DC   £05 F.99   75-300 F.4.576 G S.SM. £759   18-200 F.3.56.3 DC   £05 F.99   17-35 F.2.8 EX   £49   28-200 F.3.575.6   £129   18 F.3.5 box   £129   28-300 F.3.576.3   £99	100-3	300 F4A	5.6 A	PO box	£179	200-400 F4	AFS VRI	£3499
16-88   F.3.594.5 Z.M. POOK.599   STOMM NAF USED   18-70 F.3.576 DT   £69   10-20 F.475 6 EX DC   £289   18-200 F.3.576.3 DT   £239   17-70 F.2.84.5 DC   £289   18-200 F.3.576.3 DOC   £319   17-70 F.2.84.5 DC   £99   30 F.2.8 SAM   £119   18-50 F.2.8 EX DC   £199   50 F.2.8 macro   £269   18-125 F.8.95.6 DC   £05 F.99   55-200 F.4.756 M   £99   18-125 F.8.95.6 DC   £05 F.99   55-200 F.4.756 G S.SM. £79   18-200 F.3.56.3 DC   £05 F.99   75-300 F.4.576 G S.SM. £759   18-200 F.3.56.3 DC   £05 F.99   17-35 F.2.8 EX   £49   28-200 F.3.575.6   £129   18 F.3.5 box   £129   28-300 F.3.576.3   £99	300 F	2.8	ere	f	2499	300 F4 AFS	M- bax	£899
50 F28 maron £289 18-125 F3.8/5.6 DC OS £198 75-200 F4/5.6 M- £99 18-125 F3.8/5.6 DC OS £198 70-300 F4.5/5.6 M- £139 18-200 F3.5/6.3 DC OS £198 75-300 F4.5/5.6 M- £139 24-70 F2.8 EX DG £249/549 17-35 F2.8 EX £149 28-200 F3.5/5.6 £129 18 F3.5 box £129 28-300 F3.5/6.3 £99	16-80	F3.5/4	.5 Z/	M- box	£399	SIGMA NA	F USED	.±199
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50 F28 maron £289 18-125 F3.8/5.6 DC OS £198 75-200 F4/5.6 M- £99 18-125 F3.8/5.6 DC OS £198 70-300 F4.5/5.6 M- £139 18-200 F3.5/6.3 DC OS £198 75-300 F4.5/5.6 M- £139 24-70 F2.8 EX DG £249/549 17-35 F2.8 EX £149 28-200 F3.5/5.6 £129 18 F3.5 box £129 28-300 F3.5/6.3 £99	18-25 30 F	0 F3.5	6.3 b	юх	£319	17-70 F2.8/	4.5 DC	£99
17-35 F2.8 EX. £149 28-200 F3.5/5.6. £129 18 F3.5 box £129 28-300 F3.5/6.3 £99	50 F2	2.8 mac	10		£269	18-125 F3.1	8/5.6 DC OS	£199
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	17-35 18 F	5 F2.8 B 3.5 box	=X		£149 £129	28-200 F3.5	v5.6	£129

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	30 F14 EX DC box 50-500 F4/6.3 DG OS 50-500 F4/6.3 EX DG 55-200 F4/5.6 DC Mint. 70-200 F2/8 EX DG 70-300 F4/5.6 APO mac DX 105 F2/8 EX DG 120-300 F2/8 EX DG HSM 120-300 F2/8 EX DG HSM 120-300 F4/8 5/5.6	£199	
	50-500 F4/6.3 DG OS 50-500 F4/6.3 EX DG	£749 £549	
	55-200 F4/5.6 DC Mint 70-200 F2 8 FX DG	£49	-
	70-300 F4/5.6 APO mac DC	6.£99	
	120-300 F2.8 EX DG HSM	£999	٠
	120-300 F2.8 EX DG HSM 120-300 F4. 5/5.6 150 f2.8 EX DG box 150 f2.8 EX DG OS 300 F2.8 EX 500 F4.5 EX DG HSM£ 1.4x EX DG M 1.4x EX CORV 2x EX DG box 2X EX CORV TAMRON NAF USED	£429	
	150-500 F5/6.3 EX DG OS 300 F2.8 EX	£579 £999	1
	500 F4.5 EX DG HSM £	2799	
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	2x EX DG box. 2x EX corw. USED 2x EX corw. USED 18-200 F3-563 3 XP Gill. 18-250 F3-563 3 XP Gill. 18-250 F3-563 3 XP Gill. 18-250 F3-565 3 XP Gill. 18-250 F3-565 3 XP Dill. 28-300 F3-565 3 XP PC 200 F3-565 3 XP	£109	1
	TAMRON NAF USED 18-200 F3.5/6.3 XR Dill	£129	L
	18-250 F3.5/6.3 Dill box .	£199	9
	28-300 F3.5/6.3 XR Di	£299	0
	60 F2 M- box	£249	- 6
	70-300 F4/5.6	69/89 £219	6
	TOK 12-24 F4 ATX M	£349	4
	TOK 35 F2.8 mag M	£199	-
	TOK 50-135 ATX Pro FLASH / ACCESSORIES U	£369 JSED	
	DW430 (WLF for F5)	£139	
	SB-25	£69	1
	SB-26	£49	
	SB-28	269	
	SB-29X SB-30 SB-800X SB-400 SB-800 SB-900 M- box SD-9A SD-9A MB-10 (F90X)		
	SB-80DX	£69	
	SB-400 SB-600	£189	-
	SB-800	£199	1
	SD-8A	£99	
	MB-10 (F90X)	£29	1
	MB-15 (F100) MB-40 fits F6 M- box	£179	
	SD-8 box MB-10 (F90X) MB-15 (F100) MB-40 fits F6 M- box MC-30 MC-36	£49	
	MC-36	E99	
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	FA body chr M	£299	
	FM2n body chr	2199	-
	FM2 body chr	£149	
	35 F2 AIS	£199	1
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	50 F1.8 AIS pancake	£139	4 44
	55 F2.8 AJS micro 85 F2 AJ	£199 £179	1
	105 F2.5 AIS	£149	:
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	E1 + 14-42	£149	100
	E500 or E420 body ea.	£129	
	E410 +14-42	£179 £129	í
	14-42 F3.5/5.6	£169	1
	35 F3.5	£139	4
	40-150 F4/5.6	£79	-
	Sigma 10-20 F4/5.6 DC	£149 £239	3
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	12-50 F3.5/6.3 EZ M	£199	
	17 F2.8	£129	-
	21 F3.5 LTD M	£369 £299	
	40 F2.8 LTD M	£279	1
	70 F2.8 LTD M-	£379	6
	HLD-6 M- box	£149	Ę
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	OM-1n body	£149	
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35-70 F4	£129 £99
50 F3.5 macro	£149
	£39
135 F3.5 180 F2.8 200 F4	.,£399
	£199 sh £39
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MA2 M mount adapt	£149
45 F2.8 AL	£379
14-42 F3.5/5 6 14-45 F3.5/5 6 14-50 F3.8/5 6 DIS 14-10 F3.8/5 6 DIS 14-10 F4/5 6 M- box 45-201 F4/5 6 M- box 45-201 F4/5 6 DIS MA2 M mount adapt. PENTAX 645 DIGITAL AF 45-F2 8 AL 45-F2 8 AL 45-F2 8 AL 50-160 F4.5 FA. PENTAX 5D GITAL AF KSD body. 1200 body box ky hody box ac ky hody ac ky hody box	£599
K5D body	£449 £349
K20D body box Kx body box	£349 £199
DBG4 grip	£149
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28-70 F4 AL	£279 £379 £79
70-200 F4/5.6 70-300 F4/5.6 80-200 F4 7/5.8 100-300 F4/5.6 AF200G Mint	£79 £79 £49
100-300 F4/5.6	£99
AF200G Mint. AF500FGZ flash. AF540FGZ. SIGMA PKAF USED 8 F4 EX M- box. 18-250 F3.5/8.3. 28-200 F3.5/6.6. 28-300 F3.5/6.6. VR. 70-300 F4/5.6 WR.	£79
SIGMA PKAF USED 8 F4 EX M- box	£279
18-250 F3.5/6.3	£219 £79
28-300 F3.5/6.3 50-200 F4/5.6 WR	£99 £99 £79
28-300 F3.5/6.3 50-200 F4/5.6 WR 70-300 F4/5.6 DG 105 F2.8 EX DG M- bd	£79 0x£329
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TAM 18-200 XR DIII	£139
105 F2.8 EX DG M- bs Samsung 50-200 F4/5 Samyang 8 F3.5 TAM 17-50 F2.8 XR D TAM 18-200 XR Dill TAM 70-300 F4/5.6 Dil JENTAX 35mm MF U LX + FA1W prism £2 K2 body chrome K1000 body chr M42 300 F4 M	SED 400240
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Tokina 16-50min F2.8 ATX Pro DX	ļ
Tokina 28-80mm F2.8 ATX Pro	Į.
Tokina 80-400mm F4.5-5.6 ATX DMint- £349	J
Tokina 100-300mm F5.6-6.7E++ / Unused £65	ł
Tokina 300mm F2.8 ATX SD	ł
Tokina 400mm F5.6 ATX SD	ŀ
Zeiss 35mm F2 ZE DistagonE++ £649	ł
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2x EF MkII Extender E++ £205	į
300EZ Speedlife	i
ACREY Consults E. C110	ĭ
43/167 Speedide E	ŧ
49/JEG Connellin E++ POC	i
4/0E7 Specific F. / F. + 050 - 070	i
### 2012 Speedlife	
FOREY MULTIPLE FOREST FORES	
COUCK MAIL SHOWING	Į.
280EV 20eedlus	Ł
ML3 Macroire E++ E55	Į
S80EX Speedlike	1
Metz 54MZ3 Flash	į
Sigma EF500 DG ST FlashE++ E75	Į
Sigma EF430 Flash Unused £45	Į.
Sigma EF430ST Flash Unused £65	
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Sigma EF500 ST Flash	ì

### Cantov SAS Sarios

Aptus 75 Back (33Mp)	E++ £5,999
MFB-2 Polarold Mag	E+ / Mint- £79 - £99
MSB1 Flash Bracket	Mirtl- £179
35mm F3.5 Distagon	
45mm F2.8 Distagon	
45-90mm F4.5 Varia	
120mm F4 App Macro	E++ / Mint- 9899 - £999
140mm F2.8 Sonnar	.E+ / Unused £399 - £799
210mm F4 Sonnar	E+ / Mint- 2389 - 2549
MFB-2 Polaroid Mag	E+ / Mint- £79 - £99
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G2 Millennium Kit	
32 Body Only	E+ / E++ £349 - £449
21mm F2.8 G + Finder	
90mm F2.8 G	E+ / E++ £149
16mm Viewfinder	Mint- £199
D A140 Flash	E+ / Mint- 939 - 959

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£39 - £69	N1 Body Drily	E++ £249	
- £35 - £49	NX + 24-85mm	E++ £249 E++ / Mint- £399	
E++ £39	NX + 28-80mm	E++ £299	
-£15 -£29	NX Body Only	E++ £199	
E++ £19	AX Body Only	E++ £449	
E++ £25	RX Body Only	E++ £229	- Aller
£15 - £35	ST Body Only	E+ / E++ £229	
E++ £39	RTS2 Body + Winder	E+ £169	
E+ £439	RTS + Winder	E+ £149	Canon EOS 1DS MKIII Body Only
E++ £589	167MT Body Only	E+ £75 - £89	Canon EOS 1DS Body Only
£99 - £189	137MA Body Only	E+ E79	Canon EOS 1D MKIN Body Only
169 - £279	137MD Body + D5 Datab	ackE++ 665	
Inused £79	Preview Body Only	E+ / E++ £99 - £249	Canon EOS 1D Mkil Body Only
Mint £89	15mm F3.5 AE	Mint £1,499	As Se
Euc £59	25mm F2.8 MM	E+ / Unused £449 - £599	Canon EDS 7D Body Only
£+ £149	28mm F2.8 AE	E++ £199	Canon EOS 5D Body Only
int-£1,099	28mm F2.8 MM	E++ £229 New £399	Canon EOS 40D Body Only
E++ £239	28-80mm F3.5-5.6 AF		Camon EOS 30D + BG-E2 Grip
19 - 21,099	35mm F2.8 MM	E++ £199	Canon EOS 30D Body Only
E++ £149	45mm P2.8 AE	E++ / Mint- £199 - £229	Canon EOS 10D Body Only
Mint- E299	45mm F2.8 MM	E++ £225	Canon EOS 700D Body Only
E++ £149	50mm F1.4 AF		Canon EOS 600D Body Only
E+ £89	60mm F2.8 AE Macro	E+ / E++ £399 - £469	Canon EOS 350D Body Only
Seen £129	70-200mm F4-5.6 AF	E++ £499	Canon EOS 300D Body Only
			Canon EOS300D I/red Body
E+ £749	80-200mm F4 MM	E+ / E++ £219 - £269	Canon EOS M + 22mm F2

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Canon Powershot D10	E++
Canon Powershot G10	E++
Canon Powershot G2	E-
Canon Powershot G2 + WC-DC58	E++
Canon Powershot G9	
Fuii Finepix F100FD	
Full Finepix F11	E4
Fuji Finepix \$5000	E-
Fuji Finepix S8000FD	E++
Fuji Finepix SL245	E+
Nikon Coolptx 990	
Nikon Coolpix 995	Mint
Nikon Coolpix P5100	
Nikon Coolpix P7000	
Nikon Coolnix P80	E++
Olympus XZ-1 Black	.Mint-
Panasonic DMC LX1E++	
Panasonic DMC Lx2	

85mm F2.8 MM... 100mm F2 MM... 100mm F2.8 AF Macrg... 100mm F3.5 AE... 100mm F3.5 MM...

ı	Olympus XZ-1 Black	
ı	Panasonic DMC LX1E++	£119 -£129
١	Panasonic DMC LX2	E++ £119
١	Panasonic DMC LX3	_E++ £169
ı	Panasonic DMC-LC1	E+£249
ı	Panasonic FZ30 E++	£129 - £139
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١	Ricgh GR Digital IV	Mint-£299
١	Ricoh GR Digital Limited Edition	
ı	Mint- / Mint	£149 - £179
١	Ricoh GXR + 28-300mm	Mint-£179
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١	Sigma DP2S.	E++£249
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ì	Sony DSC-R1 + F32X Flash + Tele Corv .	E++ £239

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Olympus E-P1 Body Only	E++ £93
Olympus E-P3 Body Only - Silver	E++ £349
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Olympus OM-D EMS Black Body Only	
E++/M	nt- 9649 - 9679
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Panasonic G1 Body Only E-	
Panasonic G2 Body OnlyE-	++ \$189 - \$199
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Panasonic GF-2 Body Only	F+ F119
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Panasonic GH1 Body Only	
Panasonic GX1 Body Only	
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Sony NEX5 + 16mm F2.8	
Sony NEX5 + 18-55mm + Flash	
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Panasonic 14mm F2.5 AsphE++ / Mint-	£129 - £15
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Canon EOS 1D MKIN Body Dnly	
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Canon EOS 1D Mkil Body Only	
As Seen / E++	
Canon EOS 7D Body Only	Mint-£79
Canon EOS 5D Body OnlyE+	
Canon EOS 40D Body Only	
Canon EOS 30D + BG-E2 GripE+	
Canon EOS 30D Body OnlyE+ / E++	
Camon EOS 100 Body Only	E++ £111
Canon EOS 700D Body Only	MIT 144
Canon EOS 600D Body Only	
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Canon EOS 300D Body Only	E - P35
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E++£299	Fuji S2 Pro Body Only	As Seen £93
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E++ £599	Leica Digital Modular R	E++ £1,949
E+ £239	Leica S2 Black Body Only	
E++ / Unused £389 - £399	Minolta Dynax 5D + 18-70mr	n As Seen £119
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Unused £599	Nikon D3 Body Only	E+ / E++ £449 - £48
E++ / Unused £349 - £599	Nikon D700 Body Dnly	E++ £989 - £1.049
E++£199	Nikon D300 Body Only	
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E+£299	Nikon D100 Body Only	Ext: / E++ £89 - £129
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E++ £169	Pentax *isT D + D-BG1 Grip Samsung GX1L + 18-55mm	E+ Ω14
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1 Finder + GW1E++ £219 Mint- £299	Samsung GX20 + 18-55mm.	E++£24;
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50mm F2.8 F	++	133
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45mm #4.5 Apo (rantagon   1.5 Somm #2.8 F   1.5 Somm #2.8 F   1.5 Somm #2.8 F   1.5 Somm #2.8 F   1.5 Somm #4.0 Black   1.5 Somm #4.0 Black   1.5 Somm #4.0 F   1.5 Somm #4.0 F   1.5 Somm #4.0 F   1.5 Somm #4.0 F   1.5 Somm #4.0 Black   1.5 So	99 ~	£24
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CO 190mm Ed P CE E : CC	10	600
90mm CO 9 CE	13	102
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135mm P5.6 S Planar	39 -	124
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250mm F4 FE	F.	616
250mm F5 6 PE F4 / F44 630	10.	636
Vomure Or Competer	E.	000
Iduator On Consumertor E	E.	- E4
Vivitar 2x Converter	E++	- 14
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A12 Black Mag	119	- tr
A12 Chrome MagAs Seen / E+5	11.3	- E2
A12 FCC Black Mag.	E+	£14
A16 Chrome Mag.	_E-	+ £7
A24 Black MagE+ / E++ &	49 -	£12
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Polarnid 100	F+	165
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HC Prism	E++ £9
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PM5 Prism	E+/E++£199-£24
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	E+ £899
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M6 Platinum + 50mm F1.4 M6 Ein Stuck + 35mm F1.4 Asph	Linused £4.9
M6 Titanium + 35mm F1.4E+/E++	F3499-£4.4
MP 072x Chrome Body + Leicavit	E++ £2,4
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M7 0.72x Black Body Only	E++£1,4
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MiSTTL 0.72x Black Body Only	E++ £9
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MD2 Black Body Only	E+£3
MDA Chrome Body Only	E+£3
CL + 40mm F2	E+ 25
CL Black Body Only	E+ F2
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16/18/21 mm F4 Tri Elmar + Finder	Mint- £3,3
21mm F2.8 Asph M Black	
21mm F2 8 Asph M Black 6hit	

21mm F2.8 Asph M Black 6bit	
E++ / Mint- £1,799 - £1,849	
21mm F2.8 M Black E+ £1,193	
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90mm F25 Black 6 BIT Mint- 1949 90mm F28 Chrome Exc / E++ 1939 - 245 90mm F4 Collapsible E+ 1919 90mm F4 Clmar As Seen / F+ 12149 - 119	35mm F3.5 AF E++ £349
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135mm F4 Black	Polaroid Mag 645AF/BE++ 139
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R5 Black Body Only	
R5 Chrome Body Only	E+ / F++ £299 - £349
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R4 Black Body Only	E+ 999 - 9159
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R3 Black Body Only	
SL2 Anniversary Body Only	
SL2 Black Body Only	
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o S Gold Edition	
o SD Complete	E++ E399
p \$ Complete (127mm)	E++ £399
o S Complete	E++ £399 E++ £399 E+ / E++ £319 - £349
a S Body Only	E+£79
o Complete	Exc / E+ £249 - £349
Imm F4.5 C	E+ £199
Omm F4.5 C Macro	E++ £169
Omm F4.5	As Seen / E+ 269 - £149
0mm F4.5 C	As Seen / E+ 269 - £149
Omm F4.5 KL-A	E+ £193
0mm F6.3	E+ £199
	E++ £45
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o\$ 120 Mag	É+ £39
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Mamiya RZ67 Serie: Pro Il Complete Pro Complete	
Pro II Camplete	F= Cd00
Dro Commiste	E. (E., 0440, 0500
50min F4.5	See (C., C100 . C260
Eftern CALCULT	E 6300
50mm F4.5 ULD 50mm F4.5 W	F. / Briss C100 C200
20111111 F4.3 W	E+ / MILL F188 - 5988
65mm F4.5	E (F 0000 0540
/5MM F4.5 SNIT W	E+ / E++ £388 - £549
100-200mm F5.2 W 140mm F4.5 Macro ML-A 140mm F4.5 Macro W	E+ £399
140Inm F4.5 Macro ML-A	E++ £249 - £399
140mm F4.5 Macro W	E+ / E++ £189 - £259
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180mm F4.5	Mint- £159
180mm F4.5 Sekor	E++ £149
180mm F4.5 W	E+/E++ £99 · £129
180mm F4.5 180mm F4.5 Sekor 180mm F4.5 W. 180mm F4.5 WN.	Exc / E++ £119 - £149
250mm F4.5	Exc / E+ £129 - £179
250mm F4.5 W	E++ £169 - £199
350mm F5.6 Apo.	E+ £499
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1.4x Converter	E++ \$178 - \$199
120 Pro Mag (6x4.5)	F- 9145
220 Pro Mag	F== 949
Polaroid Mag	F+ 625
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PD Prism Finder	£_ £120
Prism Finder Model 2	E - 000
	E+ 103

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F5 Body Univ E+ / E++ £219 - £349
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F4 Rody Only + MF22 Rack F= \$189
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F100 Body + MB15 Grip
F100 Body OnlyAs Seen £79
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FFE Change Body Only
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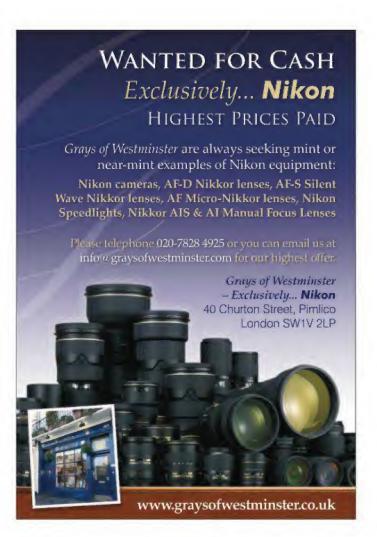
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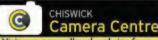
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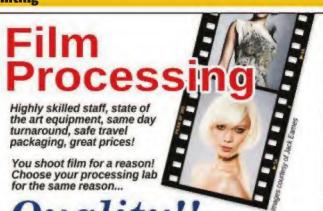


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# ROGER HICKS

Perspiration is just as important as inspiration if not more so - for the 'serious photographer'

GENIUS, said Thomas Alva Edison, is 1% inspiration and 99% perspiration. In other words, most of us have all kinds of great ideas. It's bringing them to realisation that is the difficult bit.

Without question, I recognise this in myself. Could I but realise my ideas, I should already hold a Pulitzer prize for my photography and a Nobel prize for literature, along with countless lesser awards. Unfortunately, it's not merely a question of my not being quite as good as I think I could be. It's also a question of my not quite getting around to putting the vast majority of my brilliant ideas into a usable form; and, even when I do put them into usable form, of getting around to putting them in front of (for example) the Pulitzer and Nobel committees. In both respects, I am like the most other people.

Edison, of course, was talking about technological innovation. The history of the electric light bulb is

a magnificent illustration of the truth of what he said. Today's tungstenfilament electric light bulbs - themselves possibly on the cusp of extinction in the face of fluorescents and LEDs -

are a far cry from Edison's original bulbs with their filaments of carbonised bamboo. Artists (including photographers) are probably held to less rigorous standards when it comes to innovation. There are even those, especially conceptual artists and technically unskilled architects, who can get away with 110% inspiration, leaving the perspiration to others. In other words, they can come up with truly brilliant ideas way beyond their ability to execute, and (in the case of the Sydney opera house) way beyond the ability of anyone to execute, at least on time and within budget. This might be called negative perspiration, or simple incompetence.

Let us, however, roll back our ambitions from opera houses to mere photography. Let's split it, for want of anything better, into idea and execution. Ideas are ten a penny. Execution is another matter. At the dawn of photography, it was extremely difficult. You had to compound your own chemicals, and coat your own sensitive materials: initially daguerreotype or salted paper, later wet plate. The perspiration preceded the inspiration, and then came in again afterwards. Not until The Liverpool Dry Plate Company started offering pre-sensitised dry plates in 1876 were photographers freed from

the need to prepare their own plates. By then both daguerreotypes and salted paper were a bit passé, but wet plates still had their adherents, and it wouldn't be until 1888 that the Kodak rollfilm camera appeared.

Once the Kodak was on the market, it was open to the amateur photographer to abdicate all but primary responsibility for his (or increasingly her) pictures. The photographer pushed the button: Kodak did the rest. But, for the next 100 years or more, the 'serious' photographer was not prepared to take quite so little responsibility. Increasingly, from the late 19th century through most of the 20th century, the split grew between 'happy snappers', with a Kodak or some later variety of point and shoot, and 'serious photographers' who processed their own negatives and prints.

Today, though, there are more and more who

call themselves 'serious photographers' but eschew all processing. It is true that from the mid-1930s to the early 21st century, 'serious' photographers had the option of shooting slides

(transparencies), where image manipulation was infeasible, but 'real' photographers still, for the most part, swore by (and sometimes at) wet prints, whether monochrome or colour.

In the last decade or more, though, there have been increasing numbers of users of digital cameras who call themselves 'serious photographers' but take it as an article of faith that their camera should deliver a usable JPEG as soon as they press the button. Well, it's true that a JPEG should be slightly easier to expose than a transparency, but it's also true that very few people ever really mastered transparencies – and that in a newer, lazier generation, there are even fewer who master JPEGs straight out of the camera

So here's a thought. Look at Edison's equation, and reflect that maybe it's a lot easer if after the 1% inspiration, pressing the button, the perspiration is spread across processing the film and printing it in a traditional darkroom, or even across Adobe Lightroom and your inkjet printer – and that maybe it's a lot more difficult (and stressful) if you have to compress all your inspiration and perspiration together into that tiny fraction of a second when you press the shutter release.

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at <u>www.rogerandfrances.com</u>

'Could I but realise my

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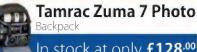
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